

OCTOBER 9, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

PARAMOUNT PROGRAM

LASKY

LEADS THE WORLD

IN

PHOTOPLAYS

JESSE L. LASKY FEATURE PLAY CO.
120 WEST 41ST STREET, NEW YORK CITY
JESSE L. LASKY PRES. SAMUEL GOLDFISH TREAS. CECIL B. DEMILLE DIR. GENL.

LASKY

BROADWAY UNIVERSAL FEATURES



The
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presents

America's Most Popular Photo-Play Stars

**FRANCIS FORD
and
GRACE CUNARD**

IN *The Military Photo-Play
Masterpiece of the season*

"The Campbells are Coming"
in **FOUR** wonderful ACTS

A Matchless Romantic War Drama That Stirs Your Every Emotion
A Wonderful Story of the Relief of Lucknow, India, 1857

Scenario by GRACE CUNARD

Produced by FRANCIS FORD

Francis Ford and Grace Cunard—now appearing in the great serial, "The Broken Coin"—are two popular Universal screen Stars. This superb Broadway Universal Feature will draw the crowds. Released on the regular Universal Program at a slight advance in cost. Wire or write your Exchange for Booking Dates and full particulars.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY

NEW YORK

WIRE YOUR EXCHANGE FOR BOOKING



PARAMOUNT PROGRAM

DANIEL FROHMAN
PRESENTS.

MARY
PICKFORD

IN A
DIFFERENT
CHARACTERIZATION,
AS

“A GIRL
OF
YESTERDAY”



A NOVEL ROMANCE OF THE
PAST AND THE PRESENT.

IN FOUR PARTS

RELEASED OCT. 7th

PRODUCED BY THE

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director. EDWIN S. PORTER, Treasurer and Gen. Manager
Executive Offices, 507 FIFTH AVENUE, NEW YORK
Canadian distributors—FAMOUS PLAYERS FILM SERVICE, Ltd.
Calgary—Montreal—Toronto

36
FAMOUS
FEATURES
A YEAR

36
FAMOUS
FEATURES
A YEAR

ROBERT WARWICK
IN
The FLASH of an EMERALD

Wm. A. BRADY FEATURE

One month ago the newspapers gave columns to a young New York heiress who fell into the clutches of a "society gangster."

Now WORLD FILM offers a film-story of the social vulture, the victim, a beautiful girl, the end—disgrace that makes death preferable.

WORLD FILM CORPORATION

LEWIS J. SELZNICK VICE-PRES. & GENL MGR.

130 WEST 46TH ST NEW YORK CITY - BRANCHES EVERYWHERE

EQUITABLE

HELEN WARE

is

The most impressive emotional actress the American stage has ever produced.....

As ANNA JEFFRIES in "THE THIRD DEGREE," as EMMA BROOKS in "PAID IN FULL," as "THE GIRL" in "THE PRICE," she has made millions sway.

Her characterization of intense types, her formidable ability to convey by pantomime, in telling manner, the every emotion of woman kind, has established her as the stellar actress of the native stage.....

ON OCTOBER 27TH

HELEN WARE

Transfers her remarkable personality and talent to the screen in.....

TRIUMPH FILM CORP'N

Production of

GEORGE BROADHURST'S
Virile dramatic document

"THE PRICE"

IN WHICH perturbation, agitation, repose, calm, turbulence, ecstasy, despair, bliss, torrential anger, humble joy, mental conflict, trepidation, docility and precipitate recklessness, struggle to the surface of gigantic climaxes and poignant situations to culminate in a powerful denouement.

**HELEN WARE
EQUITABLIZED IN
"THE PRICE"
IS A MASTERWORK**



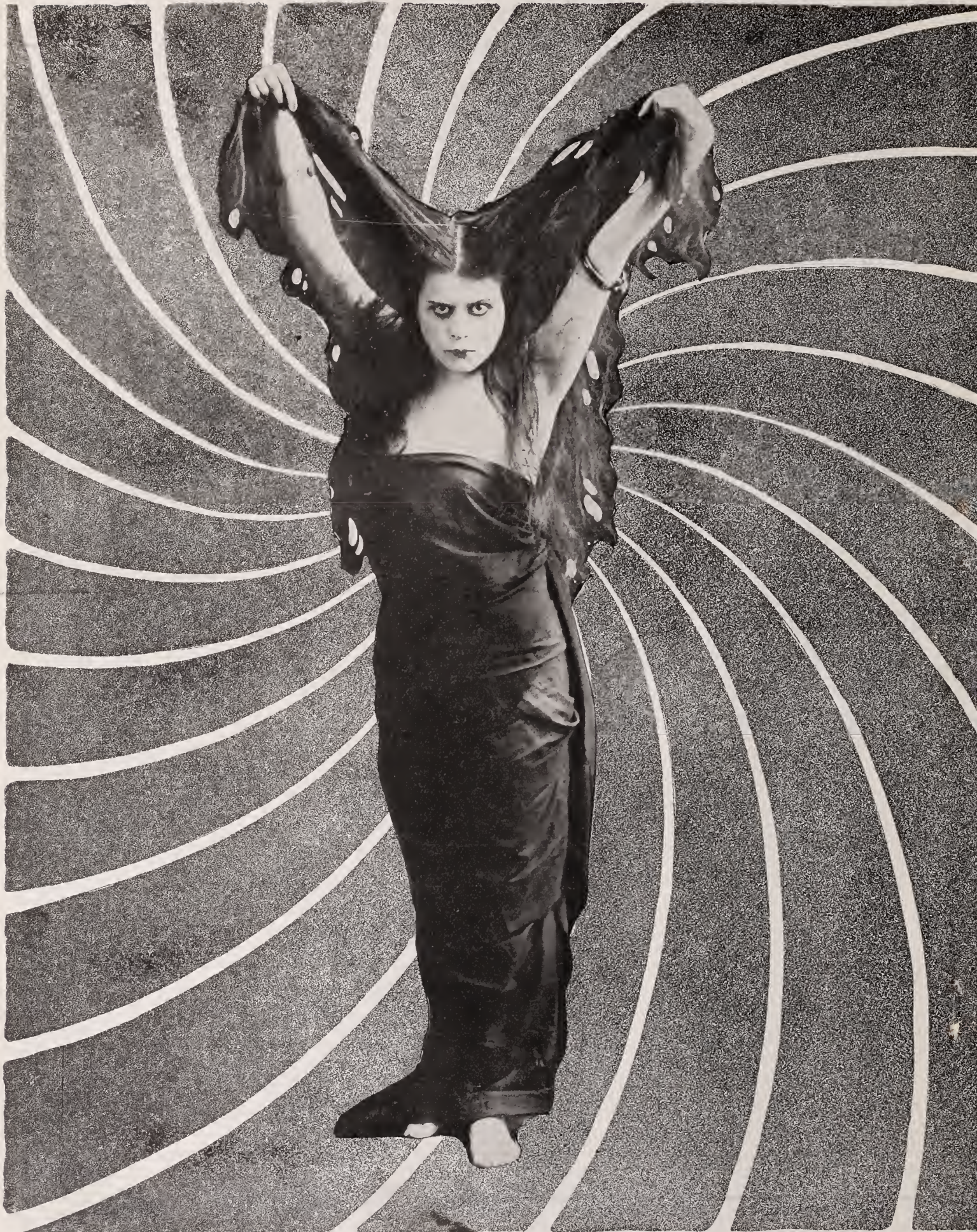
EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION





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P R E S E N T S
T H E D A
B A R A**

DESTINY'S DARK ARCHANGEL

***** SUPPORTED BY *****

WILLIAM E. SHAY

IN SIN  

**WRITTEN AND PRODUCED BY
HERBERT BRENON**

**A STARTLING MODERN
PHOTO DRAMA WRITTEN
WITH A PEN DIPPED
IN LIVING FIRE**

**"YOU CANNOT SIN BY TWO AND TWO,
AND SETTLE ONE BY ONE"
IS THE LESSON "SIN" TEACHES**

**FOX FILM
CORPORATION**

KRITERION PROGRAM

By Special Arrangement Will Release

Miss NORMA TALMADGE

The
International
Darling

IN

DOUBLE REEL
FEATURES

WHAT THE CRITICS SAY
OF

Miss Norma Talmadge's
Work in

The Battle Cry of Peace

"Norma Talmadge, as Virginia, does the most intense acting of the ENTIRE Play"—Sept. 10, Evening Mail, New York.

SOME KRITERION STARS

NORMA TALMADGE	HARRY FISHER
HAZEL BUCKHAM	SAMMY BURNS
RENA ROGERS	PRISCILLA DEAN
CONSTANCE TALMADGE	DOT FARLEY

CARTOONS AND ILLUSTRATED INTERVIEWS BY THE
MOST FAMOUS ARTIST-ENTERTAINER ON THE BOARDS

"NAPOLEON" & "LITTLE HIP"—Chimp
and elephant comedians.

"SALLY" & "NAPOLEON"—The only chimpanzees in pictures.

KRITERION SALES CORPORATION



1600 BROADWAY
NEW YORK





6,000,000

persons are being reached by
newspapers which are running
the fascinating story of

NEAL *of the* NAVY

Nation wide publicity

A strong story by a strong author

One of the most beautiful and talented
of the theatrical idols of the day, LILLIAN
LORRAINE, playing the lead

A sumptuous production by Balboa.

Action from start to finish —

No wonder that exhibitors and public
alike boost NEAL of the NAVY.

BOOK IT AND
YOU'LL BOOST TOO!

The **PATHE EXCHANGE** inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK





Good News COMING!

The New Ad J. R. V. F. V. S. W.



BURR McINTOSH
as "Wallingford"

A new series of extraordinary merit based on the tremendously popular stories of George Randolph Chester. Produced by the Wharton s.

Simultaneously with the release of the
in the great Hearst newspapers and

FIRST ADVENTURE

The **PATHÉ**

EXECUTIVE

25 WEST 45th ST.

for Everyone

MAX FIGMAN, BURR MCINTOSH
& LOLITA ROBERTSON in



ventures of ALLINGFORD

Each adventure complete
in two parts, and each one
a house filler. The treat
of the year for audiences
and exhibitors alike.



MAX FIGMAN
as "Blackie Daw"

pictures the stories will be published
many others all over the country.

RELEASED OCTOBER FOURTH

EXCHANGE inc.

OFFICES
NEW YORK

PATHE' Presents



"I am
disinherited!"

Fine Cast with
GEORGE PROBERT
PAUL PANZER
ALMA MARTIN
and
SAM RYAN

From the Original
Play by
GEORGE B. SEITZ
Produced by
DONALD MACKENZIE

**A PRODUCTION
AND**



"Get out! or I'll drop my
cigarette into this powder!"

RELEASED

The **PATHE**

EXECUTIVE

25 WEST 45th ST.

The SPENDER

or The Fortunes of Peter

A FIVE PART DRAMA

The Fourth Gold Rooster Play

**THAT APPEALS TO THE SENSES
REACHES THE HEART**



GEORGE PROBERT and ALMA MARTIN
In "The Spender"

Special Musical Program for all Gold Rooster Plays Free

OCTOBER FIRST

EXCHANGE inc.

OFFICES

NEW YORK

POSITIVELY THE BEST PATHE' GOLD

Every exhibitor who has shown "The Galloper" and new pictures wonderful. Following is a list of good

THE SPENDER. 5 parts; produced by Donald Mackenzie; written by George B. Seitz; featuring George Probert, Alma Martin and Paul Panzer. Released October 1st.

THE CLOSING NET. 5 parts; produced by Edward José; written by Henry C. Rowland (adapted from his famous book); featuring Howard Estabrook, Bliss Milford, Kathryn Browne-Decker and Madeline Traverse. Released October 8th.

JOHN GLAYDE'S HONOUR. 5 parts; produced by Frohman Amusement Corp.; written by Alfred Sutro (adapted from his famous play); featuring C. Aubrey Smith, Mary Lawton, Richard Hatteras, Charley Butler, Ida Waterman and Ben Hendricks. Released October 15th.

AN AFFAIR OF THREE NATIONS, "Ashton-Kirk, Investigator." 5 parts; produced by Arnold Daly and Ashley Miller; written by John T. McIntyre (adapted from his clever story); featuring Arnold Daly, Sheldon Lewis, Louise Rutter and Doris Mitchell. Released October 22d.

**BOOK THESE GREAT
FEATURES NOW!**

The **PATHE**
EXECUTIVE
25 WEST 45th ST.

PICTURES THAT CAN BE MADE ROOSTER PLAYS

"Via Wireless" has become a warm friend of PATHE'S things to come during October, November & December

MARY'S LAMB. 5 parts; produced by Donald Mackenzie; written by Richard Carle (adapted from his popular play); featuring Richard Carle, Jessie Ralph and Marie Wayne.

BODY AND SOUL. 5 parts; produced by Frohman Amusement Corporation; written by William Hurlbut; featuring Florence Rockwell, Kenneth Hunter, Robert Whitworth and Jack Sherrill.

NEDRA. 5 parts; produced by Edward José; written by George Barr McCutcheon (adapted from his popular novel); featuring George Probert, Fania Marinoff and Margaret Greene.

AT BAY. 5 parts; produced by George Fitzmaurice; written by Geo. Scarborough (famous Broadway success); cast will be announced later.

THE BELOVED VAGABOND, the first American feature drama in colors. 6 parts; produced by Edward José; written by Wm. J. Locke (adapted from his best novel); featuring Edwin Arden, Bliss Milford and Kathryn Browne-Decker.

COMRADE JOHN. 5 parts; produced by Balboa; written by Samuel Merwin and Henry K. Webster (adapted from their popular novel); featuring William Elliott and Ruth Roland.

EXCHANGE inc.
OFFICES
NEW YORK

THE WEAVERS. 5 parts;
written by Sir Gilbert Parker.
Producer and Cast to be Announced
Later.

"ITS INDIVIDUALITY AND INGENUITY OF CHARACTERIZATION

Make MRS. FISKE'S 'BECKY' one of the most interesting figures the theatre of America has known," remarks a critic of international reputation, ranking her famous impersonation with Edwin Forrest's "Lear"; Joseph Jefferson's "Rip Van Winkle," and Richard Mansfield's "Cyrano de Bergerac."

MRS. FISKE'S

"BECKY" is preserved by the magic of the film

In

THE EDISON MASTERPIECE

VANITY

FAIR

Seven enchanting reels that touch with life those quaint and unforgettable characters of the Thackeray classic—kindly Amelia Sedley, the honest Captain Dobbin—the ever ingenious Rawdon Crawley!

A film drama of the better kind featuring a name familiar to theatre goers the world over.

Make your dates early through the Kleine-Edison Feature Service.

FOR RELEASE OCTOBER 6TH

GEORGE KLEINE

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DALLAS
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234 Eddy Street
KANSAS CITY
209 Ozark Bldg.

ATLANTA
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The innocent symbol of a "sinful" love.

Thomas A Edison
presents 4 acts of beauty and tragic intensity

"Gladiola"

a play written to charm through the charms of

Viola Dana — also Rob't Conness, Pat O'Malley

The always looked-for appearance of Viola Dana, "The Sweetest Girl on the Screen," will this time be greeted with acclaim. For "Gladiola" possesses that power of purpose—the grilling of a pure country girl upon the fires of another's sin—that reaches our keenest sympathies like no "thriller" can ever hope

to. Played in the gloriously beautiful gladiolus country—a gem of a play set in a beautiful frame of nature. With such able support as Robert Conness and Pat O'Malley, and John H. Collins directing his most successful type of feature. On the regular program! Friday, October 15th.



Gladiola plays a trick on the old folks.

"THE LITTLE SALESLADY"

Clever little Leonie Flugrath, lately a star of the stage, and Robert Walker. Direction, E. C. Taylor. 1000 feet. Drama. Saturday, October 16th.

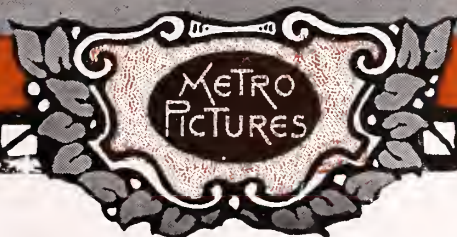
"THE WIDOW'S BREEZY SUIT"

Sally Crute, in her greatest role, the breeziest widow ever, with Raymond McKee. Direction, Will. Louis. Wednesday, October 13th.

GENERAL FILM COMPANY'S REGULAR SERVICE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

COMING METRO EVENTS



About High Prices

What is the standard by which the admission price for a picture should be fixed? It's the drawing power of the picture itself and there is no other standard.

As a practical example take "THE SOUL OF A WOMAN," a recent Metro release. Any price that the exhibitor chose to fix would be satisfactory to the audience that paid its money to see the picture.

"THE SOUL OF A WOMAN" is worth \$2 or \$3 or \$4 of anybody's money and the audiences say so.

Metro pictures are all big productions and exhibitors are justified in charging any admission price they see fit.

METRO PICTURES CORPORATION.



**Little Mary Miles Minter
in Emmy of Stork's Nest**

**Columbia
Pictures
Corporation
presents
Little Mary Miles
Minter
in
Emmy of
Stork's Nest**

A Wonderplay in
Five Acts, Directed
By William Nigh

METRO
PICTURES

**Released on the Metro
Program, October 11.**



COMING METRO EVENTS



OCTOBER 18

ETHEL BARRYMORE in **The Final Judgment**

By George Scarborough (Rolfe Photo Plays, Inc.)

FIVE ACTS

OCTOBER 25

MME. PETROVA in **My Madonna**

(Popular Plays and Players)

FIVE ACTS

NOVEMBER 1

EMMY WEHLEN in **Tables Turned**

(Rolfe Photo Plays, Inc.)

FIVE ACTS

NOVEMBER 8

FRANCIS X. BUSHMAN in **Pennington's Choice**

(Quality Pictures Corporation)

FIVE ACTS

NOVEMBER 15

VALLI VALLI With **EDWARD BRENNAN** and **MARIE EMPRESS** in **The Woman Pays**

(Rolfe Photo Plays, Inc.)

FIVE ACTS

NOVEMBER 22

WILLIAM FAVERSHAM in **One Million Dollars**

(Rolfe Photo Plays, Inc.)

FIVE ACTS

IN PRODUCTION

FRANCIS X. BUSHMAN
EDMUND BREESE
MARY MILES MINTER

and master plays with
Martha Hedman
Lionel Barrymore
Marguerite Snow
Hamilton Revelle
Emily Stevens
and 47 others.

in **Richard Carvel**
in **The Spell of the Yukon**
in **Barbara Frietchie**

Produced by

Rolfe Photo Plays, Inc.
Quality Pictures Corp.
Columbia Pictures Corp.
Popular Plays and Players



Paramount

By arrangement with D. J. Smith

Will Release Exclusively on October 4th

In One Reel

World's Greatest Automobile Race

for

Vincent Astor Cup and \$50,000

showing

30 of the World's Greatest Drivers

and

Thrilling Scenes of Incidents at

opening of the

\$3,000,000

Sheepshead Bay Motor Speedway

Attended by 100,000 Persons

Don't miss booking this picture

Write your nearest Paramount Exchange today



Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.



Paramount Pictures

are the productions of

Famous Players Film Co.

Jesse L. Lasky Feature Play Co.

Oliver Morosco Photoplay Co.

and

Pallas, Inc.

The recent fire at the plant of the Famous Players has necessitated transposing some of the releases from the dates previously announced, but the list below is correct:

Date	Manufacturer	Play	Star	No. Reels
Thursday, Sept. 2	Famous Players	The Incurable Dukane	John Barrymore	5
Monday, " 6	Famous Players	Esmeralda	Mary Pickford	5
Thursday, " 9	Lasky	Out of Darkness	Charlotte Walker	5
Monday, " 13	Lasky-Belasco	The Case of Becky	Blanche Sweet	5
Thursday, " 16	Morosco	Peer Gynt	Cyril Maude	5
Monday, " 20	Lasky	The Explorer	Lou Tellegen	5
Thursday, " 23	Bosworth	'Twas Ever Thus	Elsie Janis	5
Monday, " 27	Lasky	Voice In The Fog	Donald Brian	5
Thursday, " 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason ..	5
Monday, Oct. 4	Famous Players	Zaza	Pauline Frederick	5
Thursday, " 7	Famous Players	The Girl of Yesterday	Mary Pickford	5
Monday, " 11	Famous Players	The White Pearl	Marie Doro	5
Thursday, " 14	Lasky	Blackbirds	Laura Hope Crew	5
Monday, " 18	Lasky	The Chorus Lady	All Star Casts	5
Thursday, " 21	Lasky	The Secret Sin	Blanche Sweet	5
Monday, " 25	Morosco	The Yankee Girl	Blanche Ring	5
Thursday, " 28	Famous Players	The Masqueraders	Hazel Dawn	5
Monday, Nov. 1	Lasky, by arrangement Morris Gest	Carmen	Geraldine Farrar	5
Thursday, " 4	Famous Players	Still Waters	Marguerite Clark	5
Monday, " 8	Famous Players	Madame Butterfly	Mary Pickford	5
Thursday, " 11	Famous Players	The Red Widow	Flora Zabelle	4
Monday, " 15	Famous Players	Bella Donna	Pauline Frederick	5
Thursday, " 18	Famous Players	The Mummy and the Humming Bird ..	Charles Cherry	5
Monday, " 22	Lasky	Chimmie Fadden Out West	Victor Moore	5
Thursday, " 25	Pallas	A Gentleman from Indiana	Dustin Farnum	5
Monday, " 29	Famous Players	The Prince and the Pauper	Marguerite Clark	5

Did you ever see anything to equal this list?

See next page for exchange—then write *today* about service.



Paramount Pict
ONE HUNDRED and TEN WEST
NEW YORK,

Paramount Exchanges

Have grown in number.
Two have been added in recent months.

BOSTON FAMOUS PLAYERS FILM CO. OF NEW ENGLAND, 31 Beach Street, Boston, Mass.—Maine, New Hampshire, Vermont, Massachusetts and Rhode Island.

NEW HAVEN New Haven, Conn., 19 Congress Avenue.—Connecticut.

NEW YORK WM. L. SHERRY FEATURE FILM CO., INC., 126 West 46th Street, New York City.—All New York State.

N. Y. (No. N. J.) FAMOUS PLAYERS EXCHANGE, 71 West 23rd Street, New York City.—Northern New Jersey.

PHILADELPHIA FAMOUS PLAYERS EXCHANGE, 1321 Vine Street, Philadelphia.—Southern New Jersey and Eastern Pennsylvania.

WASHINGTON FAMOUS PLAYERS EXCHANGE, Room 41, Second National Bank Building, Washington, D. C.—Delaware, Maryland, District of Columbia and Virginia.

PITTSBURGH FAMOUS PLAYERS FILM SERVICE, INC., Paramount Pictures Building, Penn Avenue at 12th Street, Pittsburgh, Pa.—Western Pennsylvania, Northern West Virginia and Northern Ohio.

CHICAGO FAMOUS PLAYERS FILM SERVICE, INC., 220 South State Street, Chicago, Ill.—Illinois and Indiana (except Southeastern part of Indiana).

CINCINNATI FAMOUS PLAYERS FILM SERVICE, INC., 532 Walnut Street, Cincinnati, Ohio.—Southern Ohio, Kentucky, Southeastern Indiana and Southern West Virginia.

DETROIT FAMOUS PLAYERS FILM SERVICE, INC., Paramount Pictures Building, 278 Jefferson Avenue, East.—Michigan.

KANSAS CITY KANSAS CITY FEATURE FILM COMPANY, 922 Oak Street, Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

MINNEAPOLIS FAMOUS PLAYERS STAR FEATURE FILM SERVICE, Produce Exchange Building, 608 First Avenue, North, Minneapolis, Minn.—Minnesota, Wisconsin, North and South Dakota.

SALT LAKE NOTABLE FEATURE FILM COMPANY, 133 East Second South Street, Salt Lake City, Utah.—Utah, Montana and Idaho.

DENVER NOTABLE FEATURE FILM CO., 1749 Welton Street, Denver, Colo.—Colorado and Wyoming.

SAN FRANCISCO PROGRESSIVE MOTION PICTURE COMPANY, 642 Pacific Building, San Francisco, Cal.—California and Nevada.

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DALLAS TEXAS PARAMOUNT PICTURES CO., 1902 Commerce Street, Dallas, Tex.—Arkansas, Texas and Oklahoma.

These are all *Paramount* exchanges and give you *Paramount* Service—both the pictures and the treatment. Try them.

Paramount Pictures Corporation
FORTIETH STREET
CITY, N.Y.



V·L·S·E·Exchanges

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Cincinnati, Ohio

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Dallas, Texas

1031-17th St.,
Denver, Colo.

502 Peter Smith Bldg.,
Detroit, Mich.

12th & Walnut Sts.,
Kansas City, Mo.

645 S. Olive St.,
Los Angeles, Cal.

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1600 Broadway,
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229 North 12th Street,
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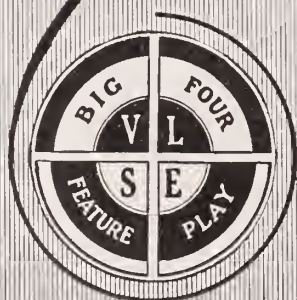
986 Market St.,
San Francisco, Cal.

415 Olive Street,
Seattle, Wash.

3630 Olive Street.,
St. Louis, Mo.

2077 E. Fourth St.
Cleveland, Ohio.

V·L·S·E· Releases



V·L·S·E·
1600 B'WAY, N.Y.

VITAGRAPH

THE JUGGERNAUT
ISLAND OF REGENERATION
HEARTS & THE HIGHWAY
SINS OF THE MOTHERS
CROOKY
CHALICE OF COURAGE
WHEELS OF JUSTICE
MORTMAIN
PLAYING DEAD

SELIG

CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
HOUSE OF A
THOUSAND CANDLES
THE CIRCULAR
STAIRCASE

LUBIN

EAGLES NEST
THE COLLEGE WIDOW
THE SPORTING DUCHESS
THE DISTRICT ATTORNEY
THE CLIMBERS
RINGTAILED RHINOCEROS
THE GREAT RUBY
TILLIES TOMATO SURPRISE

ESSANAY

GRAUSTARK
THE SLIM PRINCESS
THE WHITE SISTER
BLINDNESS OF VIRTUE
A BUNCH OF KEYS
THE MAN TRAIL

They said we couldn't do it! But we did.

When we offered the motion picture trade high class, five reel features a few weeks ago at about half the usual price, a lot of people said we were crazy.

We have since produced "AN AMERICAN GENTLEMAN" and in four days after its first showing, sold the full quota of prints we had allotted to practically all the territory east of the Mississippi.

Since then we have been cursed in several languages and three dialects by those who were left at the post and who failed to get in on the melon. Others who took our tip are coining money.

At this writing the wires are running red with night letters from the corn belt, the mountain states and the exposition country—they'll be gone soon. A few other single states are still open.

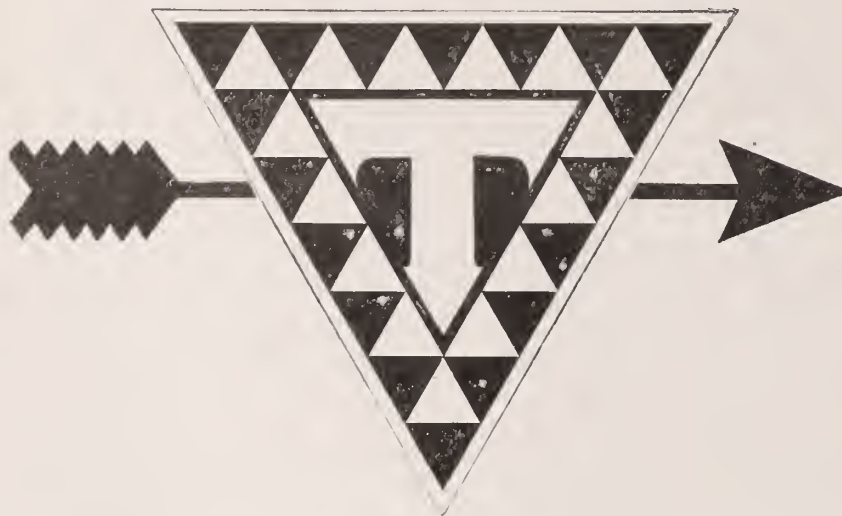
A new era of film at Philadelphia prices is at hand. Already we are within feeling distance of the velvet, and we are making money selling good goods at half what you are paying for the old stuff.

"FOR \$5000 A YEAR" is almost ready, with Louise Huff, October 6th. You may have thought we had shot our bolt with "AN AMERICAN GENTLEMAN," but this second production is far superior. Better see if there is a chance for you.



LIBERTY MOTION PICTURE CO.
GERMANTOWN PHILADELPHIA

Confirmation!





What the Newspapers say

We've already told you that Triangle Plays are a huge triumph. That's our statement. Now read what the critics in the greatest newspapers in New York say of them:

"Here Triangle Triumphed." —*New York Herald.*

"The best programme ever seen on the screen hereabouts." —*New York Sun.*

"Triangle Films real sensation. 'The Lamb' outdoes the 'Birth of a Nation' in its thrills." —*New York Tribune.*

"Superb photography and excellent music marked the opening at the Knickerbocker." —*New York World.*

"Elaborately arranged and splendidly mounted, 'The Iron Strain' brought out the most generous applause." —*New York Telegram.*

"The three pictures illustrate the highest point yet attained in the art of motion pictures, taken and directed by three of the greatest men in the picture industry." —*New York Sun.*

"It is films like 'The Lamb' which will best enable motion picture producers to compete with drama at the same scale of prices." —*New York Evening Post*

The same plays that appeared in New York may be seen in Chicago when the Studebaker Theatre opens on October 2nd, and in Philadelphia when the Chestnut Street Opera House opens on October 5th.

**TRIANGLE FILM
CORPORATION
71-WEST 23rd ST. NEW YORK**

SELIG offers
HARRY MESTAYER
The Broadway Star
in

"THE BRIDGE OF TIME"



A Selig Diamond
Special in Three
Noteworthy Reels,
Released in Regular
Service on Thursday
October 7th



KEEP YOUR EYES ON MARGUERITE

It's going to pay you to do so, because the series of single-reel dramas in which

Marguerite Courtot

filmdom's daintiest star, is being featured, is one of the strongest that has ever borne the Kalem trade mark.

Every one of the weekly episodes of

The Ventures of Marguerite

is complete in itself. Each will be released in Regular Service, coming to you without extra cost.

—and of great Advertising importance

One, Three and Six-sheet Four-color Lithographs will be issued for every episode of this great series.

KALEM COMPANY

235-39 W. 23d St., New York N. Y.



WELCOME!

Welcome your patrons
right.

Welcome them with the
best that the business
affords.

Welcome them with
VITAGRAPHS on your
program.

"The Reward"

Drama MONDAY, OCT. 4
The son of a wealthy man, temporarily down and out, returns a lost pocketbook to a young lady. She tells him to call and receive the reward, but when next she meets him it is as her equal, and he claims for his reward her hand in marriage. S. RANKIN DREW and VIRGINIA PEARSON in the leads.

"Barriers of Prejudice"

Two-Part Drama TUESDAY, OCT. 5
Despite almost insurmountable social barriers, a young man of wealth marries a poor fisher-girl. His mother nearly succeeds in separating them, but love and innocence triumph in the end. An all-star cast.

"Fits and Chills"

Comedy WEDNESDAY, OCT. 8
The three farm hands pretend fits and chills so they can be nursed by the owner's pretty daughter. They swallow a fearful dose and in the end only get the laugh, for the girl marries a third party. HARRY FISHER, JEWELL HUNT, DONALD McBRIDE and SIG STARK are the cast.

"Old Good For Nuthin'"

Comedy-Drama THURSDAY, OCT. 7
Hiram, known as "Old Good For Nuthin'," although poor himself, adopts an orphaned boy to save him from the poorhouse. The youngster brings them good luck in the shape of a well-to-do former suitor of Hiram's sister, who returns and marries her. Presenting an all-star cast.

"Miss Sticky-Moufie Kiss"

Comedy FRIDAY, OCT. 8
He nicknames her "Miss Sticky-Moufie-Kiss" after their marriage, for she talks nothing but baby talk and has become a regular human fly paper. Unable to stand it longer, he sadly wades out and out into the cold ocean until he disappears. Featuring MR. and MRS. SIDNEY DREW.

"Youth"

Three-Part Drama. Broadway Star Feature. SATURDAY, OCT. 9
Young sculptor's model and wife ceases to be his inspiration. Striving for a great prize he brutally tells her she is too old—and seeks a younger model. ANTONIO MORENO and MILE VALKYRIEN.

Six a Week, Including a Three-Part Broadway Star Feature

"THE LURE OF A WIDOW"—Comedy	MONDAY, OCT. 11
"LILLIAN'S HUSBANDS"—Three-Part Comedy Broadway Star Feature	TUESDAY, OCT. 12
"ON WITH THE DANCE"—Comedy	WEDNESDAY, OCT. 13
"THE THIRD PARTY"—Drama	THURSDAY, OCT. 14
"HOW JOHN CAME HOME"—Comedy	FRIDAY, OCT. 15
"THE WOMAN IN THE BOX"—Two-Part Drama	SATURDAY, OCT. 16

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 Four features of great drawing power and strength,
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 AND ANTONIO MORENO

OCT. 12TH "LILLIAN'S HUSBANDS" - LILLIAN WALKER
 AND DONALD HALL

OCT. 23RD "THE RULING POWER" - EDITH STOREY
 AND L. ROGERS LYTTON

OCT. 26TH "TO CHERISH AND PROTECT" - HARRY MOREY
 AND L. ROGERS LYTTON

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 "HEARTS ^{AND THE} HIGHWAY"
 "THE SINS ^{OF} THE MOTHERS"
 "CROOKY"
 "THE CHALICE ^{OF} COURAGE"
 "THE WHEELS ^{OF} JUSTICE"
 "MORTMAIN"
 "PLAYING DEAD"



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"THE DUST ^{OF} EGYPT"... OCT. 4
 FEATURING EDITH STOREY AND ANTONIO MORENO
 "THE MAN WHO COULDN'T BEAT GOD"
 FEATURING MAURICE COSTELLO OCT. 18
 AND OTHER EMINENT VITAGRAPH STARS
 "THE TURN ^{OF} THE ROAD"
 FEATURING JOSEPH KILGOUR, NOV. 1ST
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 "THE HEIGHTS ^{OF} HAZARD"
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"IN THE PALACE OF THE KING"

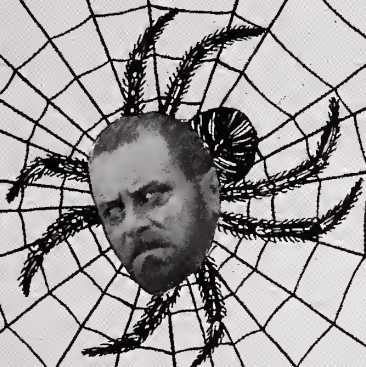
IN 6 ACTS

BY F. MARION CRAWFORD

Directed by Fred E. Wright

Featuring

RICHARD C. TRAVERS
E. J. RATCLIFFE
NELL CRAIG
ERNEST MAUPAIN
ARLEEN HACKETT
LILLIAN DREW
LEWIS EDGARD
SYDNEY AINSWORTH
THOMAS COMMERFORD



This spectacular drama is a thrilling story of royal plots and court intrigue. The palace of Philip II was a gigantic web in which the King enmeshed courtiers and ladies.

The King ensnared them in his trap, like a great spider snaring moths and flies and butterflies.

But love and courage smashed the web and freed the imprisoned victims.



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George K. Spoor, President



"THE MAN TRAIL"

has set every heart throbbing to the call of the wild.

It is a man's picture, where great deeds are done without counting the cost.

It is a woman's picture for what woman does not respond to the heroism in man that reckons not of life to win her love?

It is a boy's and girl's picture, for every child is close to nature and yearns for the thrilling action of life in the open.

Richard C. Travers

is featured in this 6 act drama adapted from the novel by Henry Oyen. Directed by E. H. Calvert.

"A BUNCH OF KEYS" IS MAKING THE WORLD RING WITH LAUGHTER

in 5 acts
By Charles Hoyt

Featuring June Keith, John Slavin and William Burress

Directed by Richard Foster Baker

"THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton
Featuring

Edna Mayo and Bryant Washburn

Directed by Joseph Byron Totten

"THE SLIM PRINCESS"

In 4 acts. By George Ade
Featuring

Ruth Stonehouse

Directed by E. H. Calvert

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford
Featuring

VIOLA ALLEN
and Richard C. Travers

Directed by Fred. E. Wright

"GRAUSTARK"

In 6 acts. By George Barr McCutcheon
Directed by Fred. E. Wright

BOOK THROUGH THE V. L. S. E., Inc.



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Essanay-Chaplin
IS
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IN TWO ACTS

The Greatest of the Essanay Laugh Makers

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"Shanghaied"

In 2 acts
Is the latest

Essanay-Chaplin Comedy

It is Charles Chaplin at his best. Chaplin with his funniest antics and Chaplin in that weird humor that turns tragedies into laughs.

"The Village Homestead"

3 act drama.....Oct. 11

A beautiful love romance
Featuring Darwin Karr.

Written and directed by Joseph Byron Totten.

"Canimated Nooz Pictorial"

Cartoon Oct. 13

By Wallace A. Carlson.
Sidelights on the doings of the day.

"The Man in Him"

Drama Oct. 15

A thrilling photoplay featuring G. M. Anderson.

Watch for

HENRY B. WALTHALL

in the great 6 act drama

"THE RAVEN"

By Edgar Allan Poe

Directed by Charles J. Brabin.

"The Great Deceit"

2 act drama.....Oct. 12

By Edward T. Lowe, Jr.

A soul-stirring tragedy, with Warda Howard and John Lorenz. Directed by Lawrence Windom.

"All Stuck Up"

Comedy Oct. 14

Full of breezy western fun.

"The Reaping"

3 act drama.....Oct. 16

By Edward T. Lowe, Jr.

An intensely emotional drama featuring Warda Howard and Richard C. Travers. Directed by E. H. Calvert.

Released through the General Film Co.

A 50-foot scene strip of "In the Palace of the King," "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin Posters.....\$1.75 (Essanay)
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Life-sized Chaplin cut-outs for lobby stands, \$2.50. General Film Co. office.



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ESSANAY

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George K. Spoor, President

"When You See it
in 'The News'
It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors'
Medium of
Communication"

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TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

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Volume XII

OCTOBER 9, 1915

No. 14

The Futility of "Bunk"

THE word, "bunk," used in last week's editorial to describe inflated news matter, seems to need some further elucidation.

* * *

A WELL-KNOWN press representative submits by letter two news items concerning the engagement of a stage-star for a picture production.

One gives merely the star's name, her immediately previous stage connection and the name of the picture; the other, at more length, gives her stage experience in general, her qualifications as an actress and the wherefore of the picture play which is adopted from a successful serial novel.

Which, he asks, do we want?

* * *

THE latter, by all means. It is more newswy.

It is of more interest and value to the reader. The additional facts will guide the exhibitor in booking the picture; he will also use them in his advertising to the public, in case he does book the picture. He wants these facts.

* * *

THIS is not inflation. Inflation by no means consists of giving all the news angles of a news item.

It *does* consist—so far as a trade paper is concerned—of *creating news that is not news*, for the reason that no real news exists. It consists, more commonly, of the attempt to make a seeming news feature out of a minor news item, by adding extraneous matter or dragging in facts that are no longer news, etc., etc.

All this to the end of securing a large showing in editorial space—to this *one* end and nothing else!

* * *

THIS end is wrong—all wrong. It serves but one purpose, namely; it permits the press representative to go before his boss with the publication in one hand and a foot rule in the other and boast of his accomplishment.

This one end is secured: but does this end benefit anybody concerned?

Certainly not.

* * *

THE boss is fooled if he thinks that large and empty space does him any good. It does him harm.

The press representative is fooled if he thinks a good and enduring profession consists in selling nothing for something. He is of real and great value: but not in this way.

The publication is fooled if it thinks circulation can ever be acquired by filling pages with type that says nothing. Circulation is only won by giving reliable news.

* * *

ABOUT the only person concerned who isn't fooled is *the one person at whom the whole effort is directed* and that is the *reader*. If he reads the inflated news article

at all, which is very doubtful (he calls it "bunk," not inflated news), he does so with much the same feeling with which he views a padded feature. He recognizes the padding in each—sees it clearly—and painfully, because he pays for it. He isn't fooled one iota.

* * *

ALL this effort to "put one over" in a publicity way proceeds upon the basis that the exhibitor is a downright simpleton or that he knows much less about the business of pictures than the man in New York who is trying to foist "news" on him.

There are lots of things some exhibitors do not know about the picture business. The progressive ones are learning these things, which consist, for the most part, of the new substantial principles of business economics which leading manufacturers and distributors are bringing into the industry right along. But he is far from ignorant of the daily run of things in his bread-and-butter business. That's certain.

* * *

HE is on the picture firing line. He feels the pulse of his audience every day. He knows what his competitor is doing—with other pictures. He is in touch with his exchange. He talks with other exhibitors at his league meetings. The gist of his knowledge, in fact, would surprise many—and pain some—of those who are sending him "news." A good deal of his knowledge perhaps is wrong and he is *over-suspicious*. But he isn't gullible by any odds.

* * *

THIS matter of publicity is a matter of economic law, just like making and selling pictures, for instance.

It is, in effect, an endless chain.

First, there's the maker of pictures; he hires a press representative to exploit them; the trade paper carries the exploitation; the exhibitor reader books the pictures exploited and sells to the public—which brings the money back to the manufacturer to make more pictures and pay the press representative to exploit them, etc., etc.

Obviously the strength of the chain and its continuity depend upon the strength of each link.

* * *

TAKE, then, the link of the trade publication. If it carries false or spurious exploitation, if it gives over its reviews and editorial space to anyone who buys advertising space, if it strives to please the advertiser only, if it yields to the policy of large space with nothing in it, if, in short, it does not confine itself strictly to *news* and *only news*, *in the reader's interest*—why then it has *no circulation*, it is *no link*, the chain does not exist and every other link, *manufacturer, press representative, exhibitor, public*, is the *loser thereby*.

(Continued on page 40.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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Vol. XII

October 9, 1915.

No. 14

The Futility of "Bunk"

(Continued from page 39.)

THE situation is in one respect almost ludicrous.

If the manufacturer hires a press representative to inflate news we are compelled to—we do—hire men to deflate it. To what avail?

There is plenty for the press representative to do, beside faking news. If he precedes and follows the release of the noteworthy picture with all the news the trade paper wants; if he follows its distribution all over the country with the news the newspaper wants, and when it wants it, taking advantage of every local news situation and co-operating closely with the exhibitor—then he has no time and there is no opportunity, just as there is no necessity, to make false news. He fills a most important place in this industry and he should be so recognized and so paid.

THE man generally at fault is his employer, who rates a press representative by his ability to create news and who also measures publicity value by the size of editorial space it fills. And his employer makes these mistakes because, while he may be eminent in his own business and fairly well acquainted with many other lines, there is one thing he is fundamentally ignorant of and that is: *what and why is a publication.* He may recognize circulation value and buy it cleverly; but he will thereupon turn about and expect the paper to do that editorially which will destroy circulation.

WILLIAM A. JOHNSTON.

The Jury Retires on The Two Dollar Picture

THE test of the two-dollar picture program now under way in New York, Chicago and Philadelphia, will be watched with a great deal of interest. Already there is much discussion within the trade.

ON the one hand, it is pointed out that the opening program in New York, while composed of excellent pictures, does not present the theme, the elaboration, the emo-

tional interest, the exceptional bigness of that established two-dollar success, "The Birth of a Nation," which, besides being a motion picture, is also from all standpoints a great show; also that other program pictures quite as excellent as the Triangle opening program are being shown right along at competing theatres and at comparatively low prices.

* * *

ON the other hand, the opening of the Triangle program was preceded by the best advertising campaign the theatrical business in general has ever enjoyed. The Knickerbocker presentation was of a high order. This theatre and also the Studebaker and Chestnut street opera house have large followings among those who do not hesitate at two-dollar prices for their evening's entertainment. All these factors are very favorable, and, it must be said, the Triangle effort, elevating as it will the status of the pictures in the public eye, is a most commendable one.

* * *

THE larger question, however, arises in many minds: is the motion picture logically a two-dollar entertainment? Is this its basic function?

In quality, yes. Few of us can conceive of the possibilities of this wonderfully elastic medium of expression. But does the future of the film lie along the thin line of high prices?

Or is it a remarkable facility, like the phonographic record, for conveying the highest quality of drama, literature and news to the millions at a price within their means. These are other questions, still to be answered.

* * *

THE present presentation of Triangle films is confined to chosen theatres in the large centres. The exhibitor is awaiting, with interest the proposition which will be made to the picture theatres of the country.

Will Ohio Awake to a Sense of Her Duty?

THERE is at last hope that Ohio, with her thousand exhibitors, will resume her place as one of the bulwarks of the Motion Picture Exhibitors League.

The call has gone out from President Herrington for a state convention. It is a call that should move every exhibitor who has any faith in and understanding of the business to respond. The dates are October 19 and 20.

With characteristic enthusiasm, Fred Herrington picks out the knottiest problem in the country for early attention—the Ohio censorship problem. Of its difficulties he is fully aware. But with the Ohio exhibitors at his back—not on it, or with their backs to him—he is ready to fight it to the finish.

It is a Jack-the-Giant-Killer job. No one knows it better than Fred Herrington. No one is less afraid of it.

Only one thing is necessary—Ohio's support. If the Ohio exhibitors refuse it, they will have lost the best opportunity they have yet had to clear themselves of the charge of selfish stupidity and cowardly negligence.

The British War Tax and American Films

THE American manufacturer is, of course, considerably interested in the proposed English duty on American films, as set forth in the recent war budget, of 33⅓ per cent. ad valorem. The point at issue, however, is how will the value of the film be fixed—by the British Government or by the manufacturer's invoice?

Canada affixes a value of 8 cents a foot and levies a duty of 22½ per cent. on British film, including a war surtax of 5 per cent. and on American film a duty of 32½ per cent., including a war surtax of 7½ per cent.

The English duty, if effective, will have two definite results. It will raise the prices of admission to the Cinemas and also the run of quality of imported American films.

Triangle Blazes Way for Regular \$2 Seats

Knickerbocker Theatre, New York, Opens Its Doors on September 23 to Big Crowd Anxious to Be Present on Eventful Date in Film History—Daily Papers Comment Favorably on the New Era of Screen Prices—All Evidence Points to Continued Response from Public—Program Showed Farnum, Fairbanks and Hitchcock

PRECEDED by much interest within the trade and with extensive and excellent advertising to the public, the Triangle Film Corporation opened the Knickerbocker theatre, New York, on Thursday evening, September 23, with the first program of photodrama in this country for which a high price of two dollars admission has been charged.

The theatre was crowded. An interesting and interested audience, including many notables, gave frequent applause to evidences, in an excellent program, of a high order of photography, spectacular effects and characterizations.

The program consisted, in this order, of: "The Iron Strain," direction of Thos. H. Ince and featuring Dustin Farnum and Enid Markey; "The Lamb," direction of William Christy Cabanne and supervision of David W. Griffith, featuring Douglas Fairbanks and Seena Owen; "My Valet," direction of Mack Sennett and featuring Raymond Hitchcock, Mack Sennett, Mabel Normand and Fred Mace.

The interior of the Knickerbocker has been changed to suit screen requirements and is refurnished with artistic fittings, featuring the Triangle colors and trademark. Excellent music was furnished by an orchestra of thirty pieces, under the direction of William Furst.

The bill at the Knickerbocker will be changed weekly, the opening attraction to be followed by: "Martyrs of the Alamo," a Griffith supervised story of the Texas revolution; Frank Keenan in "The Coward," an Ince civil war drama, and two Keystone comedies, namely, Eddie Foy and Foylets in "A Favorite Fool" and Hale Hamilton in "Her Painted Hero," with Polly Moran.

Openings in Other Cities

The opening at the Knickerbocker with Triangle plays is to be followed by the Studebaker theatre, Chicago, with a Sunday matinee, October 3, and in Philadelphia by the Chestnut Street Opera House, Thursday evening, October 5.

Among those noticed in the loges at the Knickerbocker were Otto H. Kahn, Metropolitan Opera house director and member of the firm of Kuhn, Loeb & Co.; President Walter Frew, of the Corn Exchange Bank; President W. B. Joyce, of the National Surety Company; former Secretary of the Treasury Frank A. Vanderbilt; Charles Hayden, of Hayden, Stone & Co.; A. B. Leech, of A. B. Leech & Co.; Conte Gianni Bettini, Marquis Serra, Ignace Paderewski, Daniel Froham, Mr. and Mrs. George Randolph Chester, Mr. and Mrs. William Randolph Hearst, George Barr McCutcheon, Mr. and Mrs. Raymond Hitchcock, George Beban, Howard Chandler Christy, James Montgomery Flagg, Irvin S. Cobb, Rupert Hughes, Harry E. and Roy Aitken, Ad. and Charles Kessel, Mr. and Mrs.

William Collier, John Emerson, Edward Abeles and many others.

Very liberal notices were accorded the Triangle bill by the New York dailies and their comments, which are interesting, are given herewith. All accorded exceptional praise to "The Lamb" and to Douglas Fairbanks.

From the "Tribune":

"All in all, if the films are kept up to the standard shown in the first bill at the Knickerbocker the producing company bids fair to be the eternal Triangle."

The "Times" says:

"Next to the Griffith touch and the Fairbanks conquest, the most striking thing about the Triangle program is the scale of prices. It is the Broadway scale as at the Liberty, charged for a full evening's entertainment—there can be but two performances a day—and always for three stars. Whether the scale will be acceptable remains to be seen.

"You never can tell what folks will pay in New York. There is, of course, the special advantage that having paid as much as \$2, say (or, perhaps, \$3, if you feel like it), you can take your seat with the assurance that the adjoining one will be occupied by an equally rich, elegant, and aristocratic person. And what a comfort that will be, to be sure!"

The "World":

"There was a dramatic picture for which Dustin Farnum had gone before the camera, called 'The Iron Strain,' a comedy for which Douglas Fairbanks had posed, 'The Lamb,' and a slapstick film that Raymond Hitchcock had helped to make, 'My Valet.' This last proved that the people who pay high prices for their entertainment are just as susceptible to the strenuous fun that made Charlie Chaplin famous as the crowds in the small movie house, for 'My Valet' was full of incidents bringing such physical discomfort as comes to a fat man who is pounded in the solar plexus."

What the Press Said

The "Herald" boosts the price one dollar even and says:

"Three-dollar 'movies' are a reality. Ignace Jan Paderewski occupied one of the \$3 seats in the Knickerbocker theatre last night at the opening exhibition of the Triangle program and seemed to enjoy the novelty. He was accompanied by friends. The thrills of the evening were provided by D. W. Griffith, the patriotism by Mr. Furst's orchestral performance of 'The Star Spangled Banner' and the laughs by Raymond Hitchcock in a farce comedy film which is half melodrama and half burlesque."

The "Evening Mail":

"Whether or not \$2 movies as a class will ever endure is beyond the point. The big fact is that they are attempted. The gauntlet is thrown down, so to

speak, and the fight will soon be on. We have had \$2 movies of a type—such as 'The Birth of a Nation' and 'The Battle Cry of Peace,' but never before \$2 movies of a class."

The "Press":

"Dustin Farnum, Douglas Fairbanks and Raymond Hitchcock, three of Broadway's most popular stars, were the chief actors in the three films presented, and D. W. Griffith, Thomas H. Ince and Mack Sennett provided the settings.

"Some of the effects which these three men produced on the screen were little short of superb. The audience seemed genuinely pleased with its investment.

"The management's endeavors to give the best possible films in the best possible surroundings certainly has been achieved. In the Knickerbocker they have a theatre with the merit of a high-class dramatic history. They have altered it but little for their experiment. They have, however, added to the projection of the film the attraction of beautiful and appropriate music, interpreted by a finished orchestra."

Reviews of the pictures themselves by the Motion Picture News man will be found in the regular review section of this issue.

BARD LEAVES FOR EXTENSIVE TRIP

Arthur Bard, vice-president and general manager of the Associated Film Sales Corporation, left for the West to meet the exchangemen of the Associated, who have already been releasing since September 13, to make arrangements for additional territory to them, as they find that exhibitors in uncovered territory are clamoring for Associated Service. The Associated, although a new factor in the film circles, has made such tremendous strides, that it is making its competitors sit up and take notice.

The manufacturers releasing through the Associated are working their forces day and night to meet the demand which is sure to come for their product as soon as exhibitors have seen some of their first productions, although they have at all times 12 weeks' advance releases made.

CHICAGO EXHIBITORS WILL HOLD MASS MEETING

Exhibitors of Chicago have received urgent invitations to be present at a mass meeting, to be held there under the auspices of the Motion Picture Exhibitors' League for the purpose of organizing opposition to five new ordinances, aimed at the motion picture business and soon to be introduced in the Chicago City Council.

The meeting will be held Friday afternoon, October 1, at one o'clock, in Room 210 Masonic Temple, and luncheon will be served. Several other important matters will be presented for consideration.

CLAPP TO DIRECT UNIVERSAL'S WESTERN SCENARIO DEPARTMENT

Special to MOTION PICTURE NEWS

Los Angeles, September 27.

Chester B. Clapp, who for the past six months has been with the Reliance-Majestic company serving in the scenario department, has been engaged by the Universal company to take entire charge of the West Coast studio scenario department, and will take up this new position the first of the coming week. The addition of Mr. Clapp to the Universal scenario department, it is said by those in authority, does not mean any material change, but merely the enlargement of the department.

Mr. Clapp was formerly a New York newspaper man, for some time connected with "Dramatic Mirror." Later he was affiliated with the Biograph company scenario department, and came to the Coast last winter with the entire producing staff which at that time came to the Los Angeles studio. Later he became affiliated with the Reliance-Majestic studio and has been there since that time. He has a number of very excellent photoplays to his credit.

Edison Adds 2 More to List of Studio Ringmasters

George Ridgwell, Who Brings Varied Career to His Duties, and Frank McGlynn, Its Character Man of Note, Augment Force of Directors

EDISON has augmented its force of directors by the appointment of George Ridgwell, and the advancement to that position of Frank McGlynn, the well known Edison character man, both of whom are busily at work, Director Ridgwell on a four-act feature, "The Mystery of Room 13," in which Marc MacDermott will be featured, supported by an actress new to Edison films.

Director Ridgwell has been a soldier,



FRANK MCGLYNN GEORGE RIDGEWELL

featured instrumental soloist, vocal soloist, comic opera and dramatic actor and scenario editor.

Born in a suburb of London, he was educated in a military school. Twelve years were spent as a soldier and in the band of the oldest regiment in the British army, the Cold Stream Guards. Following this, Mr. Ridgwell played in every well known orchestra in London. Dropping the cornet he took up the career of vocal soloist, which led him into the opera. He has appeared in some thirty English operas, in leads, appearing in all

Affability Smooths Kann's Way to a Universal Plum

Private Secretary to President Laemmle Shows Tact in Position Requiring Diplomacy Which, with Executive Ability, Wins Managership to West Coast Studios

GEORGE E. KANN, with the Universal company for the past two years and a half, is to go to Universal City, where he is to act as business manager of the West Coast studios.

Although he has been in the film business only since he joined the Universal forces, the rise of Kann has been rapid. He started with Mr. Laemmle as his private secretary to the president, and showed such a keen interest in the business that he was not long in making himself felt in the industry.

As a result of his knowledge of the industry which he gained very rapidly because of his alertness and sound business methods he was soon made secretary of the Universal Film Manufacturing Company, and a little later was made assistant treasurer of the organization.

The film manufacturer's office today represents what the legitimate manager's or

producer's office was about ten years ago. To be able to discuss business with all those who want to sell something—no matter whether it is services or manuscripts—and not lose one's patience, is the job that Mr. Kann has had to hold down up at the Universal.

The Universal never had a better man, and certainly cannot hope for a better one than George Kann was in that position. He used to sit there and listen to every known argument, offers that would make a man of inferior business ability fall lifeless to the floor. But he listened and smiled. Then when he concluded the caller had chattered long enough he would ex-



GEORGE KANN

the well known concert halls as well.

His first American engagement was "The Dollar Princess." He appeared later in "Dolly Varden" and opposite Kitty Gordon in "The Enchantress." Then followed a successful vaudeville engagement and stock work when he entered motion pictures, at the Vitagraph, as writer, becoming in a few months the scenario editor, where, during two years as editor and later as director, he wrote a number of that company's most successful dramas and comedies. His first Edison picture was "The Butler," in which William Wadsworth is featured.

Frank McGlynn, too, has had an uncommonly varied career, having been a successful practicing lawyer before he took up things theatrical and threw Blackstone into the corner. It is, however, not Mr. McGlynn's first experience at directorship. He was a stage director and, some little time ago, an Edison director.

As an actor, especially a screen player, Mr. McGlynn soon became recognized as one of the most grimly realistic portrayers of "Crook" characters the photodrama has yet seen. Though well started in the law, as may be guessed by the fact that he was associated with the now Chief Justice of the California Supreme Court, the stage won out and he became a comedian. He appeared in "The Gold Bug," "Jack and the Beanstalk," and then in "Under the Red Robe," where his work attracted the attention of Frohman, under whom he played for four years.

Mr. McGlynn garnered a rich experience, also, in many years of dramatic stock work, in which field he has had his own companies. He left Edison to play in "Officer 666," later taking around the world, on their famous tour, the White Sox ball players, also directing the taking of their motion pictures.

cuse himself and show him the door—in a way free from offense. Few men can do that.

It is just because he has proved to the Universal that he was deserving of something better that he has been rewarded.

Since he started with the Universal Kann has been the means of putting through some of the biggest deals that have ever been consummated in the industry.

The West Coast studios at Universal City have been making such rapid strides during the past few months it has been found absolutely impossible for the director-general, in charge of the place, to attend to all the business. It was therefore decided to send Mr. Kann out there as business manager. This will be one of the biggest positions in this company, and his many friends, who have watched with interest his strides in the East, are not slow in predicting even bigger things for him out there.

He will leave New York next Monday on the Twentieth Century. In the meantime his friends and business associates are planning to give him a send-off that will leave a pleasant niche in his memory for some time to come.

Close-Knit Feeling Follows League President's Tour

Visit of President Herrington to Principal Cities of the East to Strengthen Organization and Increase Membership Results in His Arousing Exhibitors to a Realization of the Aims of the National Body—Majority of States That Were Lukewarm in Their Attitude Are Now Willing to Swing Into Line

IMPORTANT announcements bearing on the future administration of affairs of the organization of which he recently was elected the head were made by Fred J. Herrington, of Pittsburgh, national president of the Motion Picture Exhibitors' League of America, during the whirlwind tour of the Eastern cities that he has just completed to further his great ambition to strengthen the league and increase its membership.

The net result of the tour, President Herrington expects, will be the swinging into line of most of the states which have been inactive for a year or more.

The New York League meeting was highly significant of the new attitude toward the National organization. This was held at the headquarters of the Motion Picture Exhibitors' League of New York, 110 West Fortieth street, New York City, September 24, President Lee S. Ochs presiding. Eighteen members were present.

Samuel Trigger made the motion for affiliation with the national organization, and it passed the meeting without a dissenting vote. The secretary was instructed to inform the treasurer to dispatch the necessary check to national headquarters. The question of combating censorship legislation, as well as that of the Federal war tax, was taken up.

An equally successful meeting occurred at the Family theatre, 1311 Vine street, Philadelphia, September 26, when President Herrington met the leaders of Eastern Pennsylvania and the outlines of a membership campaign were drawn up.

In Mr. Herrington's opinion, the entrance of New York state into the organization will bring the New England states and New Jersey into line. Ohio is the next to be approached, and of the outcome there on October 19 and 20 Mr. Herrington is confident.

Mr. Herrington is brim full of enthusiasm for the work he has personally undertaken of better organizing the exhibitors. On his way East he spent a few hours in Harrisburg, a special meeting of the Harrisburg local of the state league having been called in Peter Magaro's Regent theatre, where the Harrisburg field was thoroughly discussed and favorable reports on the prospects of strengthening the local were made.

Secretary's Headquarters in New York

One of the objects of his visit to New York, said Mr. Herrington, was to lay plans for establishing there the headquarters for

the national secretary. This, he said, is desirable because a secretary in New York can keep in closer touch with the big film manufacturing interests there. James Delves, of Pittsburgh, secretary of the Pennsylvania league, has been acting as national secretary, at the suggestion of the national executive committee. This is only a temporary arrangement, however, as Mr. Delves is too busy with his own interests and never intended to become permanent secretary. When asked whether he has decided on a man as the likely choice of the national executive committee for permanent national secretary, President Herrington said today to the representative of **MOTION PICTURE NEWS**:

"No selection has yet been made but the new national secretary will be a New Yorker. He will probably select some up-state man for the post. He will be chosen by the national executive committee, and his headquarters will be in New York City. The executive committee thinks New York is the logical place for the secretary's headquarters, because of its close proximity to the film manufacturing interests.

"While in New York I consulted with Samuel Trigger, New York's representative on the national executive board; Lee S. Ochs, president of the New York state league, and Adolph Weiss, secretary of the New York league, as to the best man for

the secretaryship of the National League.

"It is altogether likely they will select an up-state New Yorker for the job and that their recommendation will be approved by the national executive board. The next meeting of the national executive board will be held in December.

It will probably be held in Cleveland or Detroit, though it may possibly be in New York."

"I have also taken up the matter of censorship with the big New York manufacturers. I told them of the beneficial results that I have noted in my trip across the continent from the earnest campaign that the exhibitors' organizations have made against the censorship evil and put it right up to them to do more to help in the fight than they have done in the past.

"Thus far it has been the exhibitors that have borne the brunt of the fight against censorship, while the manufacturers have reaped most of the benefits. Now it is time for the manufacturers to become more active in the campaign against the censorship menace."

Mr. Herrington expressed himself as highly gratified with the encouragement **MOTION PICTURE NEWS** has given to his efforts at strengthening the organization of exhibitors both in Pennsylvania and throughout the country.

"The kind of publicity that the **NEWS** has given us is the kind that helps," he declared.

Griffith Collection of 200 Gets Few More Buildings

One Structure, 30 x 40 Feet, Will Be Used Exclusively for Madame Filbert, in Charge of the Wardrobe and Costume Designing for Leading Women

Special to MOTION PICTURE NEWS

A NUMBER of buildings are being added to the two hundred odd ones that make up the Griffith Fine Art studio. Included in this is one that will be thirty by forty feet and serve exclusively for the parlors of Madame Filbert, who is in charge of the wardrobe and the designing of costumes for the leading women. A new carpenter shop is also being constructed, and on additional ground secured on the East side of the studio are being erected buildings that will be when completed, thirty dressing rooms.

The big new stage at the Griffith studio was used this week for a ball room set which occupied the entire floor space of one

hundred and twenty-five by one hundred and ninety feet, and additional stage room at one end built upon the ground and connected with the remaining portion of elaborate marble stairs.

The walls of the set, which represents the interior of an elegant Fifth avenue home, extended almost to the defusers which are fifty feet above the stage. Along the side of the set were six practical balconies and at the far end a beautiful winding stairway to a large balcony which was occupied by an orchestra. About two hundred couples took part in the ball room scenes. Scenes made here are for the subject now being made by Mr. Griffith under the working title "The Mother and the Law."

J. C. JESSEN.

RECENT editorials in **MOTION PICTURE NEWS** upon the important topic of the newspaper and the picture have drawn forth such a volume of letters, interviews, and other pertinent data that all this material has been held until it could be presented in proper sequence. Beginning next week, this material will be published under the heading: "THE PRESS, THE PRESS REPRESENTATIVE AND THE PICTURE," and angles on this very vital situation will be presented from the exhibitor and the manufacturer, their press representatives, and the newspaper editor. The equally important matter of exhibitor advertising in the newspaper will be featured under the regular department. "Live Wire Exhibitors."

HOW GERALDINE FARRAR WILL APPEAR TO BOSTON AUDIENCES IN THE LASKY PRODUCTION, "CARMEN"



THE DUEL IN THE TAVERN



FARRAR AS "CARMEN"



IN THE COURTYARD OF THE INN

GLADYS HULETTE, INGENUE, GOES TO THANHOUSER FORCES

Edwin Thanhouser announces that he has secured for one of his stock companies Gladys Hulette, the erstwhile Edison star. Miss Hulette has been seen in such Broadway productions as "The Blue Bird" and "Little Women," and has supported De



GLADYS HULETTE

Wolfe Hopper, Madame Kalish, Madame Nazimova and Henry Miller.

This will set at rest all rumors which have been current to the effect that Miss Hulette would withdraw from film work and accept an offer with one of the important Broadway managers.

"CLANSMAN" ENTERS 21st WEEK AT SAN FRANCISCO

Special to MOTION PICTURE NEWS

San Francisco, Sept. 27.

The Griffith film masterpiece, "The Clansman," has entered upon its twenty-first week at San Francisco, and from present indications will continue to be a leading drawing card for some time. It is now being shown at the Savoy theatre, on McAllister street, a house that has for some time been given over to burlesque and transient attractions, and is proving to be the best drawing card booked there in several years.

"Hub" Mail-Orders Itself in Hall for "Carmen" Peep

Boston, Eager to See Its Grand Opera Idol, Geraldine Farrar, Takes Practically All Auditorium Seats at the Symphony Through Ticket Reservations Sent by Post

Special to MOTION PICTURE NEWS

Boston, Sept. 29.

MANY publicity stunts have been sprung in Boston during the course of a couple of hundred years or so of the "greatest plays in the world," but when it comes to real activity the laurel must be decked about the brows of Morris Gest and John C. Flynn, Jr.

Mr. Gest used to work in Boston as a newsboy; that hasn't anything to do with this story, but it ought to be used at least once; no story about Gest is complete without it. Mr. Flynn, too, had a lot to do with the newspaper game once; the "New York Herald" stood for his reviews, or rather criticisms, of dramatic productions for some time.

But there came a day when Mr. Gest, keeping one foot on the speaking stage, firmly planted the other in the motion picture field, bringing along Geraldine Farrar with it. Mr. Flynn, too, quit playing first-nighter and got into the Jesse L. Lasky Feature Play Co.'s publicity department just in time to help Mr. Gest put the Farrar "Carmen" film over in the Athens of America.

Now the Gest-Flynn combination is turning out columns of publicity in the Boston papers. One of their latest transactions is a telephonic interview between the "Post" in Boston and Miss Farrar in New York. That was good for three columns and a sketch. Another stunt was almost three columns in the staid "Christian Science Monitor" on a single day, partly an interview with Gest and partly another with Miss Farrar.

Hence, on every tongue the name of Farrar is spoken in anticipation of October 1. The presentation in Boston will mark a new step in the development of the Lasky Company. Samuel Goldfish, executive head of the Lasky Company, undertook the arrangements for Symphony Hall at the request of Miss Farrar herself and the entire exhibition of the picture will be under Mr. Goldfish's supervision and direction. S. L. Rothapfel is busy preparing to swing a series of vista draperies down from the proscenium arch. An orchestra of fifty is

rehearsing the "Carmen" music, and with it all Mr. Flynn promises a last stroke of publicity, at the very last minute before the seat sale opens, that will put anything else in connection with publicity of the past deep into the shade.

Mr. Gest, eager to talk about the future of the film, declares he regards Mr. Hodgkinson as the Belasco of the film business. "He is continually striving to do great things for the picture," said Mr. Gest to the News representative. "He is the genius of the picture game," said Mr. Flynn. And Miss Farrar has announced in Boston that she certainly does not intend to give up pictures.

"They are a new expression for my art," she says with enthusiasm. "I surely intend to be heard of further in the films."

There will be a large party of New Yorkers who will go to Boston for the first showing of "Carmen" next Friday night. Representatives of the motion picture papers and of the daily newspapers will attend, while Mr. Goldfish's private party will include Mr. Gest, David Belasco, Mrs. Gest, Mr. and Mrs. Farrar, Geraldine Farrar and many others. W. W. Hodgkinson, president of the Paramount Pictures Corporation also will attend with a party of friends.

Even before the premiere of "Carmen," the film which will be seen by the mayor of Boston, the governor of Massachusetts, Geraldine Farrar and many leading musical and professional stage persons, already made a record as a photoplay.

Practically the entire auditorium has been sold out for the first night exhibition entirely through mail orders. Reservations for subsequent performances have been heavy.

VITAGRAPH PLAYERS AT WORK ON "GREEN STOCKINGS"

Lillian Walker, Stanley Dark, Louise Beaudet and Arline Pretty are at work on the well-known comedy "Green Stockings," which is being produced for the Vitagraph Company under the direction of Wilfrid North.

Each Chapter in Universal Serial by Noted Author

Company Engages Foremost American Writers to Write Series to Follow "The Broken Coin"—New Style of Picturized Novel Will Run Fifteen Weeks, Two Reels a Week, and Will Probably Be started by Irvin Cobb, Who Has Gained Reputation as America's Greatest Living Humorist

THE question as to what will follow the ordinary serials when the public has grown tired of them has been answered by Joe Brandt, the general manager of the Universal Film Manufacturing Company.

When the Universal released "The Broken Coin," the officials of the company practically decided that this would be the last serial it would release for some time.

Exchangemen and exhibitors had been consulted as to the advisability of making another serial. Many declared that the life of the continued picture was not ebbing and that they were the most popular pictures on the market. Others were inclined to

main story, might be termed a story in itself.

It didn't take President Laemmle but an instant to realize the success of such a serial, and he gave Joe Brandt orders to go ahead with it at once and have it ready for release shortly after "The Broken Coin" had made the rounds of the theatres which use the Universal program.

That was about three weeks ago, and last week he finished the preliminary work and had been successful in obtaining the signature of every author he had started out to get, and they are now busy writing their particular episodes.

The authors who are to pen the next serial for the Universal include Irvin Cobb,

Weir, who needs no introduction to the public.

Every lover of fiction is familiar with such books as "The Conquest of the Isthmus," published by Putnam, and called by Theodore Roosevelt the most human picture of the Panama Canal; "Miss Madelyn Mack, Detective," published by Doubleday, Page and Company, and called by the New York "Sun" the best detective story of the past season, and the series of four books under the title of "The Great American Industries Series," published by the W. A. Wilde Company, of Boston.

Solemn Facts About a Humorist

Irvin Cobb is a famous novelist, humor-

THE SIXTEEN AUTHORS OF THE NEXT UNIVERSAL SERIAL



(TOP ROW) HUGH
WEIR, FRED ISHAM,
JAMES FRANCIS
DWYER, IRVIN S.

COBB, WALLACE IR-
WIN, RUPERT HUGHES,
GEORGE BRONSON
HOWARD.

(CENTER ROW) ANNA KATHERINE GREEN, REGINALD WRIGHT KAUFFMAN, THOMPSON BUCHANAN, LOUIS VANCE, JAMES OPPENHEIM, MRS. WILSON WOODROW. (BOTTOM ROW) ZANE GREY, MR. AND MRS. C. N. WILLIAMSON, LEROY SCOTT.

think that it would do no harm to give them a rest for at least a little while.

One morning Joe Brandt went down to the Universal headquarters earlier than his usual early hour, and when Mr. Laemmle, head of the organization, arrived he unfolded a plan.

The idea he explained to the president was somewhat as follows: That the serials be continued, but instead of having one author for the story, as had been the custom in the past, have it written by some of the most noted writers of the day, each one of whom has his particular group of admirers throughout the country.

Ready to Follow "Broken Coin"

The basic idea could be explained to each author and he might be permitted to work out an episode along his own line. The story might be told in such a way that each episode, while it formed a part of the

George Bronson Howard, Anna Katherine Green, Rupert Hughes, Reginald Wright Kauffman, Mrs. Wilson Woodrow, Leroy Scott, Thompson Buchanan, James Oppenheim, Wallace Irwin, Frederic Isham, Louis Joseph Vance, Zane Grey, James Francis Dwyer, C. N. and A. M. Williamson and Hugh Weir.

The serial will run for fifteen weeks, two reels weekly, and will probably be started by Irvin Cobb, who is known today as America's foremost humorist. The serial has been titled "The Crack o' Doom," but it is possible the name may be changed before the date of release to "The Graft Syndicate," or something more suggestive of the title.

It must be borne in mind that the famous writers are to be used only as collaborators in the film play, and will not write the fiction version which is to be made from the film play. That will be handled by Hugh

ist, war correspondent, and lecturer. He is the author of "Back Home," "The Escape of Mr. Trimm," "Roughing It De Luxe," "Europe Revised," and "The Paths of Glory." He is the most noted contributor to the "Saturday Evening Post," and is paid more money than any other American writer.

George Bronson Howard is a noted novelist and playwright, author of "Scars on the Southern Seas," "Yorke Norroy," "An Enemy to Society," and his latest book, "God's Man," is called the greatest novel of the year. Mr. Howard is also a playwright, his successes including "Snobs," "An Enemy to Society," and "The Red Light of Mars."

Anna Katherine Green is the author of "Missing Page 13," "The Leavenworth Case," "The Filigree Ball," "The Millionaire Baby," "The Circular Study," "That Affair Next Door," "The Woman in the Al-

cove," "The House of the Whispering Pines," and thirty more of the best selling mystery stories in the English language.

Rupert Hughes is the author of a series of books and farces, including "Excuse Me," "What Will People Say," and "Empty Pockets." He is also noted as a contributor to the "Saturday Evening Post" and other leading magazines. Mr. Hughes lives at Mt. Kisco, N. Y.

Reginald Wright Kauffman is the distinguished author of "The House of Bondage," "Shifting Sands," "The Sentence of Silence," and "Jim," which is one of the best selling books at present in America.

Mrs. Wilson Woodrow is one of the foremost woman authors of her day and has written many famous books, including "The Silver Butterfly."

Other Writers of Note

Leroy Scott is the author of "The Shears of Destiny," "The Counsel for the Defense," and "Thirteen Washington Square," a dramatic version of which is the present play in which May Irwin is starring.

Thompson Buchanan is a noted novelist and dramatist and the author of "Judith Triumphant," "The Intruder," "A Woman's Way," "The Rack," "Lulu's Husband," and "Our Daily Bread."

James Oppenheim is another author whose works have won for him wide distinction. Most prominent among his works are "Wild Oats," "Pay Envelopes," "The Beloved," "Peg of the Movies."

Frederic Isham is a noted author and playwright, his biggest successes including "Black Friday," "The Strollers," "The Lady of the Mount," "Nothing But the Truth," and "The Social Buccaneer."

Louis Joseph Vance is probably the author of more best selling romances than almost any other American writer, his books, including "The Brass Bowl," "The Black Bag," "Terrence O'Rourke," "The Pool of Flame," "Joan Thursday," "Sheep's Clothing," "The Lone Wolf," "No Man's Land," and a dozen others.

He is also the author of the famous Universal moving picture serial, "The Trey o' Hearts."

James Francis Dwyer is the noted author of "The White Waterfall," "The Spotted Panther," "The Green Half Moon," "The Bust of Lincoln."

Exponents of Literary Team Work Also

Mrs. Williamson and her husband have written in conjunction a dozen of the best selling books in England and America, including "The Lightning Conductor," "Lord Loveland Discovers America," "The Vanity Box," "A Soldier of the Legion," "The Golden Silence," "The Shop Girl," "The Scarlet Runner," "The Princess Passes," and "Lady Betty Across the Water."

Wallace Irwin is a distinguished writer and is best remembered for his "Letters of a Japanese School Boy." He is a regular contributor to leading magazines and periodicals.

Zane Grey is also a noted novelist and distinguished contributor to many of the leading magazines of America and England.

Just who will appear in this serial is a question which has not been settled at the Universal offices. It is rumored that Hobart Henley has been seriously considered for the leading male part.

Blue Ribbons Furnish Every Known Dramatic Thrill

Program of Vitagraph for Three Months of the Closing Year Is Varied from Farce in "The Dust of Egypt" to Tragedy in "Heights of Hazard"

NO more varied program of Blue Ribbon Feature releases has ever been announced than that arranged by the Vitagraph Company for the three months of the closing year.

For October, the first picture will be the six-part comedy, "The Dust of Egypt," from the well-known English farce by Alan Campbell. The story is unique in that it tells of the awakening of an Egyptian princess after a sleep of three thousand years. "The Dust of Egypt" was produced under the direction of George D. Baker with a cast that included Edith Storey, Antonio Moreno, Hughie Mack, Naomi Childers, Charles Brown, Edward Elkas, Frank Currier and Cissy Fitzgerald.

The latter part of October, Maurice Costello will be seen in "The Man Who Couldn't Beat God," in five parts, the second prize winner in the New York Sun scenario contest. It was written by Harold Gilmore Calhoun, and tells a vivid story of a man who believed he could erase the scar of the murder of his master from his soul. Mr. Costello is assisted in its enactment by Charles Eldridge, Thomas Mills, Robert Gaillard, Naomi Childers, Edwina Robbins, Estelle Mardo and Glad-den James.

Three releases are announced for November, and are remarkable examples of photoplay construction and production. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillard will be seen in the portrayal of the principal roles, is the first.

A Cyrus Townsend Brady story, "Heights of Hazard," that contains every known dramatic thrill, will add interest to the month's program. "Heights of Hazard" is also a five-part feature, and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations, the production being made under the direction of Capt. Harry Lambart. An automobile elopement, an escape from an aeroplane, a sabre duel, an African lion hunt and thrilling motor boat races keep the interest at fever heat during the entire length of the picture.

Robert Edson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly and a special cast of Vitagraph players, will be seen in "The Cave Man," the last week of the month, produced under the direction of Theodore Marston. "The Cave Man," originally written by Gilett Burgess, was picturized by Marguerite Bertsch, and will be released in six parts. The story tells of a coal heaver introduced into the society of the four hundred, who becomes a social lion.

December will be ushered in by the release of "A Price for Folly." It was written by George P. Dillenbeck and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine. The scenes of "A Price for Folly" are laid in

Paris, and special care has been taken to depict in all the splendor of wealth and detail the handsome home of a French nobleman. The story deals with the son of this nobleman, who sows his wild oats with a lavish hand. The son dreams and sees in a vision the harvesting of his crop.

Frank Daniels, whose first Vitagraph release, "Crooky," established him as a screen comedian, will round out the year's Vitagraph Blue Ribbon Features in "What Happened to Father," written especially for him by Mary Roberts Rinehart. It is a story of the theatre; a story of that region known as "back stage," that has always been a mystery to the uninitiated. A strong Vitagraph cast supported Mr. Daniels in the enactment of the comedy, which was produced in five parts by C. Jay Williams.

ESSANAY'S SYSTEM IN AMERICA UNCHANGED, SAYS SPOOR

George K. Spoor, president of the Essanay Film Manufacturing Company, announces that Essanay will continue its present system of releasing photoplays and that no change whatever in this line is contemplated.

"Essanay, as heretofore, is releasing all photoplays on its regular program, including the Chaplin comedies, through the General Film Company, and will continue to do so," said Mr. Spoor. The only photoplays otherwise released are its special features of four and more reels, which are released through the V-L-S-E Inc. Exhibitors, therefore, will continue to book Essanay productions through the General Film exchange, and its special features through the branch offices of the V-L-S-E Inc.

"Confusion seems to have arisen in the minds of some exhibitors in regard to Essanay's releases in the United States through the announcement made in trade papers that Essanay's London office had decided to inaugurate the plan of releasing photoplays direct to the exhibitors.

"The system was determined upon by the London office because of special conditions of the trade in Great Britain and will be confined to that territory alone. It in no way affects the releases of the Essanay company in this country."

NAVAJO MAKING WESTERN DRAMA FOR ASSOCIATED RELEASE

The Navajo Company, one of the releasing companies on the Associated Program, is busy filming a two reel comedy-drama of Western life, entitled "The Bug and the Butterfly." The story deals with the adventures of two Easterners out West and tells how one proved able in a big emergency, and the other found the land of heart's desire. The great outdoors and the Far West furnish the background for sterling action and the lives of some very real people, the kind you meet out West.

William E. Parsons, director of the Navajo brand, is in charge of this production, which will shortly be released on the Associated Program.

Metro Adds a Weekly Pictorial Topical to Its Service

President Rowland Signs Contract with H. P. Wayman for Issuance of "National News Weekly," Releasing One Thousand Feet of Film with Features, Five Hundred Devoted to Local Events and the Rest Showing "Foreign" Subjects—Work Is Conducted in Co-operation with Leading Dailies

METRO makes the important announcement this week that President Richard A. Rowland has executed a contract with H. P. Wayman, president and general manager of the "National News Weekly," under the terms of which the Metro Pictures Corporation, in co-operation with more than a score of the leading daily newspapers in the most important cities of the United States, will release 1,000 feet of news film each week.

Under this arrangement Metro at once takes over the entire output of the great organization of associated newspapers and camera men included in the "National News Weekly," which since the middle of summer have been releasing their product through the World Film Corporation.

To give an idea of the importance and high calibre of the newspapers associated with Metro and the "National News Weekly" in the conduct of this notable enterprise it is only necessary to name them. Included in the list are the Philadelphia "Public Ledger," St. Louis "Times," New York "World," Milwaukee "Journal," Buffalo "Enquirer," Chicago "Evening Post," Atlanta "Constitution," Cleveland "Leader," Omaha "Bee," Cincinnati "Enquirer," Dallas "News," Baltimore "News," Washington "Times," New Orleans "Times-Picayune," Detroit "Times," Minneapolis "Journal" and Pittsburgh "Dispatch."

Several other important dailies in cities where the "National News Weekly" has representatives are at present completing arrangements looking toward affiliation with Metro and the big organization of which Mr. Wayman is the head. The names of these newspapers will be announced later, as rapidly as the final contracts are signed.

The new weekly will be regularly incorporated in the Metro program during the coming week, or to be exact, with the next issue of the "National News Weekly." Thereafter it will be released regularly in the Metro program in conjunction with the feature pictures of Rolfe Photoplays, Inc., Popular Plays and Players, Quality Pictures Corporation, Columbia Pictures Corporation and other producing companies, which distribute their output through Metro.

Half Local, Half "Foreign"

A portion of the weekly will be devoted to a picture review of the local events in the city and surrounding territory where it is shown. The remainder will be given over to subjects of national interest from the other large cities of the country, where Metro exchanges are located and in which the "National News Weekly" has clients. Each film will be known by the name of the newspaper in that territory that is affiliated with Metro and the "National News Weekly," in conjunction with the words "Metro Weekly."

The enterprise of President Richard A. Rowland, of Metro, in taking over the en-

tire service of the "National News Weekly" marks the beginning of a new epoch in Metro doings. Its importance to exhibitors everywhere, to the public and to the newspapers allied with the project, can hardly be overestimated.

The new "Metro Weekly" offers tremendous possibilities to the exhibitors and the newspapers in the same territory to co-operate for their mutual advantage. Each newspaper will be able to give to its readers an entirely new and valuable service, placing local news and the news events of the nation on the screen.

Residents of each city and the surrounding territory will be able to read about important local happenings in their favorite paper and later see them in motion pictures at their neighborhood theatre.

"News Only" will be the watchword of the weekly. The new Metro service will not be devoted—except when they are of purely local interest—to processions, parades, monument unveilings and the usual stereotyped picturizations that are commonly offered, but to happenings that are of wide and genuine news value.

In the twenty cities where Metro exchanges are located, as well as in the others where the "National News Weekly" has representatives, an expert camera man will work under the direction of the city or managing editor of the newspaper affiliated with the Metro in that territory.

Twenty-five Camera Men at Work

There are twenty-five of these camera men and each will take upwards of five hundred feet weekly of the chief events of news interest in his section. These will be sent direct to the home offices of the "National News Weekly," 133 West Washington street, Chicago, Ill., where the film will be edited and selections made of the most important news happenings in the twenty-five leading cities and adjacent territory, and this selection made into five hundred feet of news film of national interest. Thus each city will have 1,000 feet of news film, one half of strictly local character and the other national in scope.

All the Metro weekly camera men are on regular salary, none working on the payment-for-footage system generally in vogue. Incidentally, this is a larger force of camera men than is employed by any single film news service now operating, who are in receipt of an assured stipend each week. Each man has had special instruction in securing the particular type of negative required and has a keen nose for news.

As an inducement for obtaining unusual and exclusive features, each man who sends in local pictures of sufficiently broad interest as to be included in the national weekly, receives a liberal bonus in addition to his regular pay.

The originator of this novel form of pictorial news weekly is H. P. Wayman, president of the "National News Weekly."

Mr. Wayman has had a great deal of experience as a newspaperman, as a producer and as an exhibitor.

Mr. Wayman conceived the idea of a news film of and for Chicago, his home city. His plan was enthusiastically adopted by a leading Chicago daily and the films were shown with tremendous success in over two hundred Chicago theatres.

This undertaking gave to Mr. Wayman an idea of the possibilities in the movement, and he resolved to expand his original idea and make his service nation-wide, by taking it to other cities. In other words, his idea became the establishment of an associated newspaper film.

Contract Signed Saturday

This plan was put into operation last summer under the name of the "National News Weekly," and arrangements were made to distribute its output through one of the film concerns. Mr. Wayman became dissatisfied with the way his service was handled by this company and cancelled his contract. He was at once the recipient of flattering offers from several prominent film distributors and producers to handle the "National News Weekly" service. Following an interview with President Rowland of Metro, details were discussed and plans were soon put into operation by which Metro was to handle the entire output of the "National News Weekly" organization. The final contract was signed last Saturday.

Mr. Wayman, who returned to Chicago almost immediately afterward, was seen in President Rowland's office in the Metro suite at 1465 Broadway, just before his departure. He seemed distinctly gratified over his new connections.

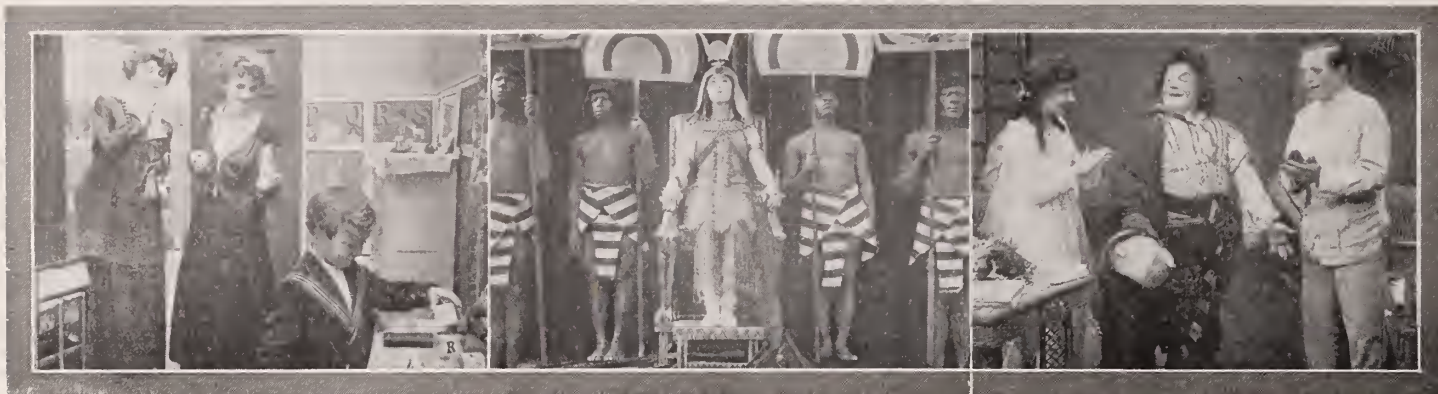
"The 'National News Weekly' service and the Metro program will make an ideal combination," he said. "Not only will our films prove valuable and entertaining as news views of local interest in every theatre where they are shown, but through them the patrons of Metro theatres will be enabled to see other cities and their peoples and become acquainted more intimately with the entire country. They will be not only clean and honest heralds of happenings of interest, but they will be instructive and of educational value."

"The advantages to the exhibitor using the Metro weekly are obvious. Under the terms of our contracts with the twenty odd newspapers in the 'National News Weekly' association, at least a half page of advertising, used as we direct, will be devoted each week to calling the public's attention to the Metro weekly and to the theatres showing it. This co-operation will be mutually beneficial in the highest degree."

JULIA SWAYNE GORDON AS MARIE ANTOINETTE

Julia Swayne Gordon is appearing as Marie Antoinette in the Vitaphon Blue Ribbon Feature, "My Lady's Slipper."

PLAYS OVER WHICH THE VITAGRAPH BLUE RIBBON WILL FLUTTER BEFORE THE SNOW FLIES



"THE TURN OF THE ROAD"

"THE DUST OF EGYPT"

"WHAT HAPPENED TO FATHER"

**PROBERT PLAYS LEAD IN "NEDRA,"
NEW GOLD ROOSTER PLAY**

George Probert, whose portrayal of Oskar Von Guggen in "Innocent" and the cadet in "The Lure" caused favorable comment by the press and public, and who has been featured in Pathé's forthcoming Gold Rooster play, "The Spender," has been engaged to take the principal role in "Nedra," another Gold Rooster play, now being produced by Pathé by Edward José. Probert will be supported by Fania Marinoff, who played opposite Clifton Crawford in Pathé's five reel comedy, "The Galloper," and by Margaret Greene and Craufurd Kent, all three screen celebrities.

"Nedra," on the screen, is an adaptation by George Brackett Seitz of the popular novel of the same name by George Barr McCutcheon, and the swift action of the story makes it eminently suitable for the movies. Edward José, to whose care Pathé has entrusted this Gold Rooster play, has already made for the Pathé feature program "The Beloved Vagabond" and "Simon the Jester," both by William J. Locke, and "The Closing Net," a Seitz adaptation of Henry C. Rowland's great story.

Griffith Film to Bring Back Texas Heroes, October 3

"Martyrs of the Alamo," Showing Houston, Crockett and Bowie, Inventor of a Piece of Well Known Border Cutlery Preserving His Name, on the Bill at the Knickerbocker

DAVID W. GRIFFITH'S "Martyrs of the Alamo" and three star features from Ince and Sennett studios, with Eddie Foy, Frank Keenan and Hale Hamilton, are announced by the Triangle Film Corporation for the second combination at the Knickerbocker theatre, New York, opening Sunday afternoon, October 3.

In the historical drama of the thrilling fight for freedom by the Texans in the stirring Alamo days, Griffith has assembled a well balanced cast. Departing for the occasion from the Triangle policy of star players, the director has selected the best of his permanent companies for the principal roles.

Silent Smith, Santa Anna, Sam Houston, David Crockett, James Bowie and other famous characters of early Texas are portrayed by Sam De Grasse, Walter Long, Tom Wilson, A. D. Sears and Alfred Paget. Ora Carew and Juanita Hanson have the important feminine

parts in this photoplay production.

One of the thrilling scenes of the drama is the battle in which "Remember the Alamo" was the slogan of the Americans and Santa Anna's Mexican army was annihilated. The piece is staged with all the Griffith realism.

Another battle feature of the program is the Ince-directed Civil War drama, "The Coward." Frank Keenan is the star and Charles Ray, Gertrude Claire, Margaret Gibson and Charles K. French are in the supporting cast. Keenan's work as the Southern colonel whose son showed the white feather is said to be his best since his interpretation of the sheriff in "The Girl of the Golden West."

In lighter vein Mack Sennett contributes Eddie Foy in "A Favorite Fool," and Hale Hamilton in "Her Painted Hero." The Foy starring vehicle enlists the services of the seven little Foyes, Polly Moran, Mae Busch and Charles Arling. In the play Miss Moran is the mother of the seven children, supporting them by doing a trapeze act in a circus.

Arling is a brow-beating ringmaster and Foy a sympathetic farmhand. Mae Busch is the wife of Foy's employer and elopes with Arling. Foy joins the troupe and the seven children are taken from the poorhouse to add to the complications of the tour of the show. The thrill of the farce is provided by a cyclone which foils the plot of the villain and gives Foy a chance to sail through the air in a lion's cage and reach ground safely with the aid of numerous bunches of toy balloons.

"Her Painted Hero" is also from the Sennett studios and tells an amusing story of the stage. Polly Moran, Charles Murray and Slim Somerville lend Hale Hamilton capable support.

Animal Antics in Horsley's 2d Bostock Company

Menagerie Denizens Will Be Seen in Two Reelers Made Every Two Weeks by LeVeniss Under Supervision of Bonavita for Centaur Features, Released on Mutual

TO increase the efficiency of Director Frank Montgomery's Company, making the Centaur Features, in which the Bostock animals are the principal actors, and to relieve the rush of turning out a two reel picture every week, David Horsley has organized a second company, under the direction of Carl LeVeniss, to produce every two weeks a two reel animal drama similar in type to the pictures shown in the past Centaur releases.

The pictures turned out by Mr. Montgomery will now appear every two weeks and will be alternated in the Mutual release chart with those made by Mr. LeVeniss, who will also spend two weeks' time on each subject.

The Bostock animals will be used in Mr. LeVeniss' pictures as well as in those of Mr. Montgomery. Captain Jack Bonavita will supervise the handling of the animals for each director.

Mr. LeVeniss' Company, besides the Bostock animals, is made up of Donald

Bowles, stock favorite; Grace Gibson, Marvell Spencer, well remembered for her ingenu characters, Victor Rothman, Susie Hamilton, H. Turner, Chandler House and Betty Anderson. Their first picture is called "Rhoda's Burglar" and is released Friday, October 7, on the Mutual program.

The release for the following week, October 14, is a Montgomery picture entitled "Stanley's Close Call," the second of the "Stanley Series on Africa."

**BRADBURY, VETERAN COMEDIAN,
TO CAPER FOR SELIG**

James Bradbury, the veteran comedian, who scored a hit as the manager of a burlesque troupe, in Hoyt's "A Black Sheep," with Otis Harlan, filmed as a Selig Red Seal play, will be seen in a large number of comedy parts in forthcoming Selig productions. Mr. Bradbury, who is among the best known of character comedians, proves an able assistant to Otis Harlan in forthcoming Selig comedies, it is said.

**HANDSOME QUARTERS FOR WORLD'S
KANSAS CITY WORKERS**

The World Film Corporation's Kansas City offices are to be moved from the Gloyd building to the Ozark building. Large and handsome quarters are there for Manager Levey and his assistants. This will be one of the finest exchanges in the city.

Ten Million Patrons a Week Is Paramount Aim

President W. W. Hodkinson Set This Figure as the Loadstar of Patronage at the Formation of the Company—He Has Inaugurated a Constructive Policy Which Prevents Films Resting Idle on the Shelf—"Better Pictures and Longer Runs" Is Slogan of the Company's Officials—Inculcating the Spirit of Co-Operation Among Exhibitors

"TEN million persons in the United States can and must see Paramount pictures every week.

Not only is this the official ambition of the Paramount Pictures Corporation, but it was the principle laid down by W. W. Hodkinson when the corporation was formed, and was the compass by which he has steered the program ever since.

In reviewing the picture field from the Atlantic to the Pacific, last week, Mr. Hodkinson told MOTION PICTURE NEWS that the compass has been verified and proven true and the policy of insisting that exhibitors lay the same course has justified itself, to the great profit of both manufacturer, distributor and exhibitor.

The remarks of the president of Paramount were called forth by an incident which had just come to his notice, and is a concrete demonstration of the Paramount idea. A complaint was received from an exhibitor who reported trouble with Paramount pictures.

It is part of the policy to investigate promptly and thoroughly all such complaints, and investigation in this case showed this situation: The exhibitor has a house in a city of 43,000 population. His seating capacity is six hundred, and he admitted his ability to fill his house three times a day.

He had booked Paramount features for two days a week, and while willing to pay the two days' rental, was unwilling to show them more than one day a week. This allowed 1,600 persons, or a little less than five per cent. of his population to see these offerings.

No Film to Lie Idle on Shelf

This did not square with Mr. Hodkinson's ideas, which do not contemplate allowing one of his films to lie idle on the shelf for a day, whether the exhibitor is paying the rental or not; he believes the pictures are produced for the public to see, and a constructive policy demands that the public see them.

On the theory that there is a reason for everything, Mr. Hodkinson turned his attention to learning the reason for this exhibitor's attitude. He learned that the man was not only showing Paramount features, but was attempting to hold other competing features for his territory, and shut the other man out. This gave him only one night a week for Paramount, and on one other night he was paying a double rental and showing one feature.

"In other words," said Mr. Hodkinson, "this man's weakness was the same as that which besets scores of exhibitors: he was not working so much to build up his own house as he was to throttle the other fellow. It is no wonder that so many of them complain. We are teaching them to work with us in building up the Paramount program and Paramount demand, and fighting the 'other fellow' by straight competitive methods.

"The theory that ten per cent. of the population can and will see our pictures, is firmly grounded on my own actual experience as an exhibitor. Some years ago I had a theatre in a thriving western city, and then I learned that I could show to twenty per cent. of the population. In order to be well on the safe side, when I came east to demonstrate my ideas, I cut this down to ten per cent, and to that figure we hold fast.

"More than anything else, it is a question of better pictures and longer runs, and right here we find that the system works in an endless chain, of good sound logical links. We start with better pictures and higher prices; this allows longer runs; longer runs increase the advertising efficiency, by bringing in 'new blood' to the theatre, and reducing the advertising price per day to the customer; increased advertising efficiency means increased returns to the maker; increased returns permit greater expenditures in the production, better people, higher class photography and laboratory work, and from this we get better pictures and higher prices. Thus the circle is complete, with everybody benefiting all along the line.

Individual Theatre Back of Paramount

"What is back of Paramount is the individual theatre in which I worked out the theory, in the west; next in the exchange field, in Chicago, and finally a chain of theatres throughout the west, never once getting away from the fundamentals. In

this experience I have put the principles to every possible test, both on the Pacific coast, and here in New York. We have met all the difficulties and opposing arguments in actual experience long before this, and are able to answer all objections convincingly.

"Our scheme allows the exhibitors to censor the pictures. We must have good pictures, above all, and our arrangements with our manufacturers are such that we can cut them off the moment their product falls below the standard we and our exhibitors have established. And we will do it, too.

"The future of the film is going to be found in the shaping of public opinion, just as the printing press does now. In fact, the two are so closely allied that it is almost impossible to say just where the publishing business stops and the film business begins. The film is going to be the greatest moulder of public opinion ever seen. Its possibilities are so much greater than those of print. You can't fog the issue on the screen as you can in the press. When a subject or event is put before the public in the films it is bound to be clear and true.

"The present tendency to cater to sensationalism shown in some quarters will kill itself. The producers will either exhaust their subjects and stop, or will educate their peculiar public up to a point where it will be impossible to get anything 'raw' enough to satisfy it."

Reception Tendered to Lubin at Coronado Studio

Ex-President Taft and Admiral Winslow, Commander of Pacific Squadron, Invited to Event Preceding Celebration at Fair Known as "Lubin Day"

San Diego, Cal., Sept. 27. FINISHING touches were put upon all parts of the Lubin plant in Coronado preparatory to the reception which was tendered Siegmund Lubin and party on Friday evening, September 25. For this event invitations were sent to many prominent people in official and social life. Among those who were invited were former President William Howard Taft, who is spending several weeks in Coronado and San Diego, and Admiral Cameron McRae Winslow, commander-in-chief of the Pacific fleet of the United States navy, whose flagship, the U. S. S. "San Diego," is now in this port.

At the reception one of the unique features was the showing of a film made at the Coronado studio by the present company. There were addresses by prominent guests, with a response by Mr. Lubin. Refreshments were served and there was also dancing.

The following day was known as Lubin Day at the exposition, and the motion picture magnate was escorted to the exposition grounds by a detachment of troops. There was a drill by the marines in his honor, and

a banquet at which he was the guest of honor is also on the program.

Mr. Lubin was accompanied here by Mrs. Lubin and their daughters, Mrs. Singhi and Mrs. Lowry. The visit marks the completion and official opening of the new studio of the western branch of the company, and Capt. Wilfred Melville had all portions of the plant beautifully decorated for the occasion.

During the past week the Lubin Company has been filming a two reel play, "The Dragoman," written by Edward Sloman, the director at the Coronado studio.

Capt. Melville announces that he has engaged House Peters, for several years with Lasky and Ince, for the eastern branch, opening at the Philadelphia studio on September 27. Mr. Peters will continue in features, and Capt. Melville is quite elated over his success in securing such a star for the Lubin people.

Harry DeRoy has severed his connection with the Lubin Company and returned to Los Angeles.

"Meg of the Cliffs," scenario by Maude Thomas, will be filmed by Lubin during the coming week. ALLEN H. WRIGHT.

FREULER, MUTUAL HEAD, VISITS MILWAUKEE

Special to MOTION PICTURE NEWS

Milwaukee, Sept. 28.

J. R. Freuler, president of the Mutual Film Corporation, was in Milwaukee last week, looking over his various theatres in this city and visiting his family.

MOREY AND LYTTON PRINCIPALS IN VITAGRAPH FEATURE

Harry Morey and L. Rogers Lytton are actively engaged in enacting the principals in the Vitagraph Broadway Star Feature, "The Woman in the Box," now being produced under the direction of Harry Davenport.

Morosco Denies Myrtle Stedman Resignation Rumor

Star of Many Triumphs, Whose Work in "Kilmeny" Started a Massive Legal Brain on Winning Scent in Difficult Case, Is Under Long-Term Contract with Producer

THE New York offices of the Oliver Morosco Photoplay Company most emphatically deny the report printed in various papers that Myrtle Stedman, the popular star who has been appearing under this banner since its inception, has left to join the forces of another producing company.

Mr. Stedman is at present actively engaged at the studios of the Oliver Morosco Photoplay Company in Los Angeles with whom she has a long term contract.



MYRTLE STEDMAN (Morosco) IN TWO BEAUTIFUL POSES

Patrons of Paramount theatres all over the country will be glad to learn that there is no truth in the story affecting the future activities of Miss Stedman. Many unusual demonstrations of her popularity have been most evident recently. In one instance an admirer from far away New Zealand who had never seen the pretty star in person, sent her a magnificent diamond ring of unique setting.

The latest tribute paid Miss Stedman in appreciation of her work was in the form of a letter received from a wealthy San Francisco lawyer who wrote that her portrayal of the jealous wife of "Kilmeny" started an entirely new train of thought and gave him the solution of a case upon which he had been working. The lawyer was high in his praise over the efforts of the star, and said that after he had seen her in

Metro Brings Out Publication for Screen Patrons

Purpose of Magazine, Edited by Arthur James and Merritt Crawford, "Is to Bring Public in Closer Touch with Human Side of the Company's Stars"

A PUBLICATION of the "different" sort entered the motion picture field during the present week, when the first number of "Metro Pictures Magazine" made its bow to the public. The new magazine will be published weekly by the Metro Pictures Corporation, and it is under the personal direction of Arthur James as editor, with an executive staff which includes Merritt Crawford as managing editor, Henry James as business manager, and George W. Herbst as advertising manager.

The first number of "Metro Pictures

Magazine" is twenty pages, with a cover in colors designed by Lambert Guenther, the art director of the New York "Tribune." The cover has a full page picture of little Mary Miles Minter, starring in "Emmy of Stork's Nest," A Columbia Pictures Corporation feature scheduled for early release on the Metro program. In its pages, profusely illustrated, are leading articles by Mme. Petrova, William Faversham, Emily Stevens, Edfrid A. Bingham, Hamilton Revelle, Tom J. Geraghty and others. It will be sold at five cents, and its distribution will include the news-stands.

"Metro Pictures Magazine" is designed for the public and its objects are set forth editorially as:

"Motion pictures, the most wonderful amusement in the world, have advanced with such giant strides that they have outstripped the publications issued to the general public in their behalf.

"Motion pictures have grown greater than their half brother, the spoken drama. They have become an influence as well as an amusement, and the object of the respect as well as the profound interest of the millions.

"It is fitting, therefore, that there should be published a magazine for the motion picture public exclusively and devoted in its entirety to motion pictures in all of its pages, and because of its position as the leader in the great art industry, the Metro Pictures Corporation undertakes with enthusiasm this important work.

"The motion picture public is entitled to the best publications, and the publishers of 'Metro Pictures Magazine' will be satisfied with nothing less.

"It is our purpose to bring the public in close touch with the human side of the great stars who play in our pictures, and to the men of genius who contribute to their making. We shall give 'close-up' views of the personal side of these popular favorites in order that you shall know them as we know them, and thus complete and round out a great and universal relation of friendship and appreciation. Make no mistake, the player who greets you on the screen is just as humanly anxious for your approval as are you and those about you for the appreciation of your friends. If we can bring them close to you, we shall have fulfilled our mission."

In make-up and illustration the new publication can be rated with the best magazine of the day and in keeping with the progress as well as the dignity of the motion picture industry and its appeal is distinctly popular.

AARON FOX BUSINESS MANAGER OF KUGLER COMPANY

Aaron Fox, the younger brother of William Fox, has been promoted to the position of business manager of the company which is under the direction of Frank Kugler, assisted by Thomas O'Brien.

Mr. Fox has been connected with the activities of the Fox Film Corporation for the past six years in various business capacities.

MARION LEONARD ENGAGED FOR KNICKERBOCKER FEATURES

Marion Leonard, who needs no introduction in filmdom, has been engaged to appear regularly in the releases of the Knickerbocker Star Features. This will not interfere with the company's policy of putting Broadway stars in regular service, as it is their intention to feature some male star in each of these releases, with Miss Leonard supporting him in the leading female role.

Before joining Knickerbocker, Miss Leonard scored an enviable screen reputation with the Biograph, Reliance and Rex companies.

The first appearance of Miss Leonard



MARION LEONARD

in the Knickerbocker Star Features releases will be in "The Dragon's Claw," released October 13. Walter Hampden, famous for his work in "The City" and "The Servant in the House," is starred in this production.

FIVE OF THE FORTY GOWNS IN WHICH VALESKA SURATT WILL IMPERSONATE "THE SOUL OF BROADWAY"—FOX



LASKY MAKES CHANGES IN DATES

Circumstances have made it necessary to change the dates of some of the early productions of the Jesse L. Lasky Feature Play Company, released through Paramount Pictures Corporation.

The productions and the dates of release until the end of the present quarter year are Lou-Tellegen in "The Explorer," September 20; Donald Brian in "The Voice in the Fog," September 27; Laura Hope Crews in "Blackbirds," October 14; Lasky all-star cast in "The Chorus Lady," October 18; Blanche Sweet in "The Secret Sin," October 21; Geraldine Farrar in "Carmen," November 1; and Victor Moore in "Chimmie Fadden Out West," produced by Cecil D. DeMille, November 22.

Broadway's Airy Gaiety Essence of Brenon-Fox Film

Spirit of the Great White Way Permeates Subject Featuring Valeska Suratt in Typical Scenes of the Metropolis, Besides Giving Her Chance to Wear 150 Gowns

WILLIAM FOX announces the title and the interesting details of the spectacle in which Valeska Suratt makes her debut on the silent stage under the William Fox management. The title of the film drama, in which "the red rose of the great white way" makes her initial appearance, is "The Soul of Broadway," which was conceived, written and produced by the brilliant Herbert Brenon. In "The Soul of Broadway," Miss Suratt is supported by a cast headed by William E. Shay and numbers among scores of other well-known names Sheridan Block, Maude Allen, Ger-

trude Berkeley, George Middleton and little Jane Lee.

The plot of "The Soul of Broadway" embraces scenes in a fashionable restaurant, a thrilling aeroplane flight, two thousand feet above the boardwalk of Atlantic City; scenes actually photographed in the famous tenderloin police station on West Thirtieth street, New York; the switchboard of the mammoth Police-headquarters building in New York through which in the course of the year six million calls come over the wire telling tragic stories of crime and death; a scene in "The Gambling House of the Masked Woman," vivid and sensational, and other thrilling settings.

Miss Suratt, the most discussed woman of the stage and screen and "New York's Fashion Plate," wears 150 gowns, each more amazing than the other. This means that in "The Soul of Broadway" Miss Suratt changes her gowns, including parasols, shoes, hats and stockings with every forty feet of film.

How Some Vitagraph Stars Put in Their Time

Mr. and Mrs. Sidney Drew Complete "Case of Eugenics," and Costello and Leah Baird Are at Work in "A Question of Right or Wrong"

EDITH STOREY, Evert Overton, Ned Finley and Jay Dwiggin have just returned from Oyster Bay, where they have been taking scenes in "On the Trail," a Vitagraph feature being produced under the direction of George D. Baker. They will continue work in this picture in the studio, completing the final scenes which are interiors.

Babby Connelly is working with Mr. and Mrs. Sidney Drew in "A Case of Eugenics," which the Vitagraph company has listed for release on Friday, October 29.

Maurice Costello and Leah Baird are at work on "A Question of Right or Wrong," a feature picture being produced by the Vitagraph company, under the direction of Van Dyke Brooke.

Leo Delaney, Charles Richman and Edward Elkas are enacting the principal scenes in the Blue Ribbon Feature, "The Surprises of an Empty Hotel," a picturization of Archibald Clavering Gunter's mystery comedy. Vitagraph Director Theodore

Marston is now directing this production.

Mary Anderson and Webster Campbell, of the Western Vitagraph company, are working in "He Got Himself a Wife," a comedy being produced under the direction of George Stanley.

Kate Price and Charles Eldridge will be seen shortly in Graham Baker's comedy, "The Patent Food Conveyor," one of a series of comedies being produced by the Vitagraph company, under the direction of C. Jay Williams.

Mary Maurice, Rose Tapley and Carolyn Birch are working under the direction of William Humphrey in "Sam's Sweetheart," a Vitagraph one-part drama.

Producing Manager Rollin S. Sturgeon, of the Western Vitagraph forces, is selecting his cast for one of the biggest Vitagraph features attempted by the company, at Santa Monica, California, a picturization of Cyrus Townsend Brady's "Sir Henry Morgan, Buccaneer," by the author of several Vitagraph successes.

MINISTER PAYS UNUSUAL TRIBUTE TO MUTUAL MASTERPICTURE

While the high standard of Mutual Masterpictures is continually bringing the praise from discriminating people all over the country, a very unusual tribute was paid the picture "A Child of God," a photodrama by Cyrus Townsend Brady.

Harry Musselman, manager of the Osceola theatre, Osceola, Neb., writes that late the other evening, one of the local clergymen, came out of the theatre and approached the ticket window, insisting on paying for a second admission.

"I've just seen two complete performances," said the clergyman. "The picture 'A Child of God,' was so worth seeing that I stayed through two entire performances."

CALVERT DENIES HE IS TO LEAVE ESSANAY FORCES

E. H. Calvert, who has been with the Essanay Film Manufacturing Company four years, and who is engaged for a long term to direct pictures for the Chicago concern, denies that he is to go to another firm.

"There is absolutely no truth in the story circulated from Los Angeles that I had been engaged by a coast company," said Mr. Calvert. "At no time have I contemplated leaving Essanay. I consider George K. Spoor the greatest photoplay manufacturer in the country and I have thoroughly enjoyed my association with him and have been highly satisfied with my relations with the company.

"For these reasons I have never had a thought of making any change from the Indian Head banner. I am now under a long-term contract and fully expect to remain with Essanay until it expires, and hope to continue with the company indefinitely."

Famous Signs Flora Zabelle for "The Red Widow"

Actress Will Assume Role She Created in the Stage Play of the Same Name and Will Be Supported by Several Members of Original Cast

FLORA ZABELLE, who made her greatest hit in "The Red Widow," by Channing Pollock and Rennold Wolf, has been engaged by the Famous Players Film Company to make her screen debut in the title role which she created on the stage, in the feature adaptation of that comedy, to be a feature Paramount picture.

Miss Zabelle will be supported on the



FLORA ZABELLE

screen by several other members of the original cast of this popular production. So singularly clever was the work of George D. Mack in the comic role of Popova and of John Hendricks in the part of Baron Scorpiof, the chief of Russian police, that the Famous Players decided the photoplay would be incomplete unless these inimitable comedians could be secured for the purpose of repeating their clever performances on the screen.

Another acquisition to the screen cast is Denman Malley, who has appeared for the last five years in important comedy roles with Lew Fields, and who has been

Wright Finds Ignorance Useful in Essanay Subject

Director of "Palace of the King" Gets Better Results with 5,000 Untrained in Screen Work Than Ordinary Supers by Inspiring Feeling of Individual Responsibility

DIRECTOR FRED E. WRIGHT, for Essanay, who has just completed the production of F. Marion Crawford's six-act drama, "In the Palace of the King," through his own enthusiasm, inspired all of the 5,000 persons who took part in the photoplay with individual responsibility.

Before starting work, Mr. Wright had worked out his plan of production to the minutest detail so that when he had his great host of players, there was not a single hitch, and he was enabled to push the play through in record time for such a stupendous piece.

"With the thousands of persons, who were absolutely raw material, I anticipated some difficulty in getting them all to do exactly as I wanted, but they really did better than the ordinary super who

has had some experience," said Mr. Wright. "In fact, I think their lack of any experience helped. They knew nothing, so were ready to follow instructions to the letter.

"I took every one into my confidence.

"Before every scene I talked to the men and women in groups and explained carefully what the play was about and what their part in it meant. I told the horsemen and the foot soldiers what their



FRED E. WRIGHT

engaged for the role of Cicero Hannibal Butts, the character originated on the stage by Miss Zabelle's husband, Raymond Hitchcock.

The subject is the cleverest and most humorously complicated of all the comedy successes ever written by its authors. Cicero Hannibal Butts is an aggressive corset salesman who decided to take unto himself a wife. Simultaneously with the acquisition of the helpmate there arrive instructions from his firm to proceed at once to Russia. Butts promptly decides to combine his honeymoon with his business, and the Butts depart for Russia via England.

While the delightful Mrs. Butts is shopping in London, Butts picks up a purse containing the card of Anna Varara, a famous Russian dancer, which he at once returns. But, unfortunately, he encounters Mrs. Butts at the dancer's apartment and arouses her suspicions and jealousy. The dancer proves to be extremely fascinating—also a nihilist who has dedicated her life to the assassination of the Czar.

Mrs. Butts receives a message demanding her immediate return to the United States. Butts has already had his passports into Russia made out for himself and his wife. Working upon his imagination and sympathy, Anna persuades Butts to take her over the Russian border as his wife. Then the complications begin. When the unraveling of the tangle gets fully under way, one surprise follows another in quick succession.

MORENO AND NAOMI CHILDERS AT LAKE PLACID FOR VITAGRAPH

Antonio Moreno and Naomi Childers are at Lake Placid, New York, with Vitagraph Director Harry Handworth, working in "Gone to the Dogs" and "Anselo Lee," both feature pictures.

action represented and its relation to the play; the same with the peasants and other groups. As a result each one became interested in the play and was inspired to realize his individual responsibility."

Mr. Wright put the Essanay studios and yard where the picture was being taken on a military basis. Guards were stationed everywhere and a hospital tent established with a doctor and trained nurses to take care of anyone who might receive a scratch or any little accident that is possible when handling such a large number. Expert costumers saw to it that each person was properly garbed.

Mr. Wright directed "Graustark" and "The White Sister" of Essanay's feature photoplays, as well as many other important multiple reel dramas. He has had more than twenty years' experience in directing, seven years of which he was directing photoplays.

He first began photoplay work in directing a picture for I. W. Ullman and for two years directed large multiple reel features for the foreign market. He then became associated with one of the largest companies in the United States, as head director, supplying pictures for the United States and Europe. He was with this company four and a half years when he was engaged by Essanay.



FLASHES FROM THE FILM VERSION OF "IN THE PALACE OF THE KING"



THIS IS A SIX-ACT ESSANAY FEATURE RE-LEASED ON MONDAY, OCTOBER 11



JESSIE LEWIS, WORLD FILM, APPEARED IN NUMEROUS HITS

Of all the artists who go to make up the Peerless stock company working at the World Film Corporation's studios at Fort Lee, Jessie Lewis is regarded as one of the most dependable of the players. Miss Lewis, who is an exceedingly attractive young woman, is looked upon by the directors as a decided acquisition to any photoplay in which she may be cast. She has appeared in many notable hits.



JESSIE LEWIS

Miss Lewis attracted no little attention for her work with Wilton Lackaye in "The Pit," and also appeared with Clara Kimball Young and Mr. Lackaye in "Trilby." She has worked principally under directors Tourneur, Young, Capellani and Crane. Miss Lewis will appear in a number of the forthcoming World Film releases.

"Just Out of College" Is Just in Right at Chicago

Ade's "Screamologue" of Fun Impresses Critics, Whose Jaded Spirits Perk Up at Recollection of Play's Flash of Epigram and Broadside of Pungent "Snappy-grams"

"JUST Out of College," the George Ade-Frohman Amusement Corporation-F. O. Nielsen film, opened at the Fine Arts theatre, Saturday, September 25, sharing the bill with "Trilby," the Equitable release, and fairly divided the honors of the evening, in the opinion of all the Chicago critics.

"Just Out of College," says James Warren Currie, of the "Examiner," "is one of the best film comedies that I ever saw. Ade himself says that the makers caught all the humor which made the play successful on the stage. And if you ever saw the stage version, you will realize this is some tribute."

"Chock full of the rich and boisterous humor for which George Ade is noted," is Rob Reel's verdict for the "American." "In its picture form, 'Just Out of College'

possesses a wealth of humorous situations effectively handled," declares the News. "It provides good, wholesome entertainment that is bound to satisfy everybody."

"Sprightly, wholesome and entertaining," comments Louella O. Parsons for the "Herald." And Kitty Kelly, of the "Tribune," pronounces it "film humor of good sort, rippling easy, with something of a musical comedy swing to it, and clearly photographed and well acted in most parts."

For "Trilby," too, the critics had nothing but praise.

"The production savors of the unusual in the photographic art, always welcomed by critical spectators," "artistic and well balanced"; "worth keeping at the Fine Arts for some time"; were the opinions passed by the judges of the press.

NYMP Plans Immense Studios in Los Angeles Suburb

Specifications Call for Six Stages Each 60 by 150, Administration Building 80 by 50, and Other Structures, with an Area Totalling 172,500 Feet

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 27.

FOR several weeks plans have been under way at the NYMP studio at Santa Monica for an entirely new studio to be located at Culver City, a suburb of Los Angeles, about half way between this city and the beach towns.

Approximately twelve acres were purchased there some time ago, and this will be used as a site for the new studio where Ince Triangle subjects will be made. For the past year it has been the aim of this company to find a location more conveniently located than that at Inceville, which is several miles beyond traction or railway lines, and a portion of the year has very bad weather conditions because of fogs and storms along the coast which make the only road to the studio almost impassable.

Complete plans for the new studio

have been completed and miniature models made.

General Manager Thomas Ince and his staff will supervise the construction of the new plant and continue with their work at Inceville.

The plans call for six stages, each 60 by 150 feet; administration building, 80 by 50 feet, and other buildings for storage, paint shop, property rooms, printing and cutting rooms, laboratories, garage, carpenter shops, scene docks, commissary, power plant, wardrobe, fire house and three hundred dressing rooms.

If these plans are carried out the building will cover a total area of one hundred and seventy-two thousand five hundred feet, which will make the largest motion picture producing plant on the West coast, with the single exception of Universal City at Cayahuenga Pass.

J. C. JESSEN.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade.

We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

THREE SPECIMENS OF "SURE-FIRE" ADVERTISING FOR MAILING LISTS

EXHIBITORS in many towns and cities have found mailing lists one of their most effective means of advertising. This method is of course expensive, but its great advantage lies in the fact that it constitutes a direct appeal to the individual patron. On this page you will find reproductions of three types of mail announcements that are out of the ordinary. Two of them are for special occasions; the third is a postcard, giving in detail the weekly program of the Stanley theatre, New York.

Typographically the "Toy" theatre invitation is first rate. Picturegoers who received these invitations must have got an excellent first impression of the new house—an impression of refinement, force and dignity. Engravers' type on tinted stock was employed, only one page being printed as in wedding announcements, etc. It will be interesting to see if the "Toy" main-

tains the high standard of advertising set by this initial announcement of the birth of the theatre.

To exhibitors who wish to supplement their other advertising by announcements of a special nature, the "Sunday" card will offer suggestions. Its makeup is very good, and it possesses the great merit of brevity. Notice that a comparatively small amount of type is used; that it is set attractively, and that the exhibitor is not afraid of white space; or, in this case, of light brown space, for the card is of light brown stock printed in photo-brown ink—a combination that can often be used to advantage.

Exhibitors who do not find it convenient to try these two styles may find a very practical suggestion in the Stanley card. Regular patrons everywhere are glad to know what their favorite houses are offer-

ing, for the whole week, and are glad also to have the information on a card for ready reference. The makeup of this card is well designed. The space has been utilized with a good eye to detail, and considering the purpose in mind, the type arrangement is effective. Note the use of stars to call especial attention to feature attractions; bold face type for other pictures the house wishes to "play up," and the typographical balance gained by placing boxes at head and foot.

EXHIBITOR GAINS BETTER CLASS PATRONS BY RAISING PRICE

With the firm conviction that the public will always desire the short features, Nat Glasser, manager of the Leader theatre, Washington, D. C., has been able to prove this by box-office receipts. Situated in the downtown section in the midst of the large houses running the big long-reel productions, the Leader has been able to raise the price of admission equal to some of the larger theatres, increase its patronage, and cater to the cultured folks of the city.

"When I first raised my price of admission to ten cents on Sundays only, I noted the passing people look indignant at my presumption, but they were willing to investigate if the show was worth it," said Mr. Glasser. "Then when I increased the ten-cent days to two, three and four week days, there was still some indignation, and even the exhibitors thought I was aiming too high. Strange to say, patronage increased and increased in refinement, too. This was what I wanted. Now the price is ten cents at all times and there is not the least complaint."

The Leader has a seating capacity of about 400, with good screen and projection, and the show begins at 9 in the morning, and there is a good attendance at this hour, too.

BRINGS CROWDS BY OFFERING TICKETS AS PRIZES

Manager J. B. Kamberger, of the Beaver theatre, Beaverton, Ore., reports that he recently tried with success the following scheme for increasing attendance:

He had one hundred special tickets printed, each marked "Adult Ticket—Good at Any Time," with "Beaver Theatre, Admit One," on the reverse side. These were apportioned into first, second and third prize. A lobby stand announced the plan, and with each adult admission Kamberger gave a coupon ticket, placing the duplicate in a large box. After issuing tickets for a week, he held the drawing for prizes.

TYPES OF CLEVER PUBLICITY USED BY THREE EXHIBITORS

"Sunday" will be at the Lehigh Orpheum Theatre, Saturday, August 14th

NO HOT BULLY BUT ONE OF THE SWEETEST LITTLE GIRLS YOU HAVE EVER SEEN IN AN ENTIRE FIVE-ACT MODERN DRAMA. 9 COITS A "JITNEY" TO ENJOY "SUNDAY'S COMPANY" FOR TWENTY MINUTES

Special music by Tolpey's Original Orchestra Melodians and Ensembles

PHOTO LISTS **PROPERTY** **ROBES** **THE Stanley** **CAREFULLY** **CHOOSE** **COOLNESS** **COMFORT**

7th Ave at 41st Street

Program Changed Daily Continuous 12:15 to 1:15
Admission 10c. Sat, Sun and Holidays after 5 P. M. 15c.

Monday, August 23rd
★ **SPECIAL-A YANKEE FROM THE WEST**—An alluring photo-drama in 4 reels with Sione Awn & Wallace Reid
★ **PLAYING THE LINE**—2 part drama with Vivian Rich
★ **GLADIANA'S GUTAWAY**—1 reel comedy with Percy Burke
★ **HIS LUCKY VACATION**—1 reel comedy with Billie Rhodes

Tuesday, August 24th
★ **EXTRAVAGANCE**—A 3 part society drama with Cleo Madison
★ **SAXIPHON**—A 2 part comedy drama with Grace DeCarion
★ **GILLES LOVENKING**—1 reel with Billy Garwood
★ **KEYSTONE COMEDY—ONLY A MESSENGER BOY**—A 2 reel

Wednesday, August 25th
★ **PINTO BEN**—2 part western drama with Wm S. Hart
★ **MIC PLUFF IN A HONG**—2 reels of mirth with Harry Griffith and Max Snowy
★ **MIND WHIPS**—1 reel drama with Winifred Greenwood
★ **THE CHIMNEY'S SECRET—EDITIONS DELUXE—ANIMATED WEEKLY**

Thursday, August 26th
★ **THE MYSTERY OF THE TAPESTRY ROOM**—An interesting 2 part drama with Muriel MacQuarrie
★ **THE LIVING WAGE**—A 2 part drama with star cast
★ **HENRY'S BUSY DAY**—1 reel of fun with George (Tiny) Little CUPIDS—SEEKING AN INSPIRATION

Friday, August 27th
★ **OR JERYLL & MR HYDE**—A 2 part mystery drama feature
★ **IGNO RATES—LIAR**—2 part drama with star cast
★ **THE FOUR DAWG COW**—2 reel of fun with Billy Chamber
★ **HIS EGYPTIAN AFFINITY**—With Eddie Lyons
★ **A BOX OF EXAMITS**—With Violet MacMillan
★ **ONE TO BE SELECTED**

Saturday, August 28th
★ **ATTRACTION EXTRAORDINARY**—Ella Hall and Robert Leonard in "JEWEL". A truly entrancing, gripping photo-play in 5 parts
★ **THE SOCIAL LION**—2 part drama with Herbert Rawlinson and Anna Little
★ **UNCLE HUCK**—1 reel comedy with Danice Van

Sunday, August 29th
★ **MONSIEUR LECOQ**—Emile Gaboriau's Greatest Detective Story with Florence LaBadie and William Morris
★ **THE VALLEY OF REGENERATION**—A 2 part Biblical drama with Adele Lane
★ **A CHILD OF THE SURE**—2 reels with star cast
★ **SHOCKING STUCKINS**—With Fay Tincher

OCCASIONALLY when our producers fail to deliver the picture on the day scheduled OR the production itself does not merit STANLEY STANDARD we are forced to substitute.

PURE PRICE NEW YORK

516 Charles Way

request the honor of your presence

at the formal opening of

The Toy Theatre

on Saturday evening the eleventh of September

Twelve hundred and fifty

at half after eight o'clock

112 Second Street

2 Milwaukee Wisconsin

SOUTH BETHLEHEM, PA., NEW YORK CITY AND MILWAUKEE ARE REPRESENTED IN THIS REPRODUCTION. EXHIBITORS WHO ARE EAGER TO IMPROVE THE EFFECTIVENESS OF THEIR MAILING LISTS WILL GAIN A HINT OR TWO BY STUDYING THESE THREE SPECIMENS.

AMONG THE EXCHANGES

DALLAS EXCHANGES ADOPT "PAY FOR PAPER" PLAN, BEGINNING OCTOBER 1

MOST of the exchanges in Dallas have been charging for paper for some months, among them being the Metro, Fox, Paramount and V-L-S-E. It is understood that every exchange in the city is arranging to have every customer they have on the "pay for paper" plan by October 1.

In New Orleans, all the exchanges inaugurated this plan on September 1, and it is meeting with good success.

The exchange managers in Dallas have decided that they can no more afford to have paper mounted and furnish it free with their productions than can a department store give a man a pair of shoes and hat free because he has bought a suit of clothes.

Some of the paper that is mounted and shipped out on the "free-use" plan is never returned; about 30 per cent. of it is returned in good condition, and the remainder that is returned is in such condition that its use with other exhibitors brings forth a howl.

The new plan will not work a hardship upon exhibitors, it is pointed out, because then the exchanges can know exactly the amount of money they are receiving on film rental, and arrange their schedule of profits accordingly. Also, the exhibitors, each of them, may know absolutely that they will have new, clean paper, and only that of it that they may absolutely need.

The Mutual is opening a new office at Fort Smith, Ark., which will be in charge of M. S. White, until recently manager of the United Film Service at Oklahoma City, Okla. The Fort Smith Mutual office will be a sub-office of Oklahoma City.

Fort Smith has been the home of a sub-office of the Oklahoma Universal exchange for some time, in charge of J. H. Crowley; and the vicinity was covered for the Mutual by Mr. Taylor.

Upon the resignation of M. S. White as manager of the Oklahoma City office of the United, E. T. Peter, president of the United Program Film Service of Texas, the parent concern of the Oklahoma branch, visited Oklahoma City and installed in the manager's chair Arthur G. Hull, a well-known film man in that state.

Mr. Sladdin, special representative of the Fox Film Corporation, New York, is visiting at the Dallas exchange of the Box Office Attraction Company, the Texas organization handling Fox pictures. In addition to Mr. Sladdin there are other prominent Eastern film men of that concern here, among them Mr. Spitzer, formerly manager of the Kansas City office and now a special representative; Mr. Riddick and Mr. Schwearin. These gentlemen are conferring with the new manager, W. M. Byrd.

The new Triangle Film Corporation's exchange in Dallas, though not entirely completed, is in such a finished state that L. B. Remy, local manager, has "moved in, feet and all," and now holds forth behind the Big Mahogany.

E. J. Moskowitz, manager of the George Kleine attractions office in Dallas, says that his concern will soon move to its new and larger quarters at 1814½ Commerce street, upstairs, over the location of the new Triangle exchange.

FAMOUS PLAYERS SERVICE OPENS BRANCH IN MILWAUKEE

The Famous Players Star Feature Film service, of Minneapolis, has opened a branch office in the Merrill building, in Milwaukee, which will handle much of the Wisconsin business which has heretofore been handled out of Minneapolis. Leo Eckstein is manager of the local office.

The Occidental Film Company, handling the Dorsey pictures and other features, have just opened offices in the Merrill building. P. B. Powers is handling the Milwaukee end, and one of the first things he did upon arriving there was to place the entire series of the Dorsey pictures in the new Toy theatre.

The Chicago Tribune war pictures are being handled in Wisconsin by the Wright Film Company, a new organization just formed, to handle the German, as well as the Russian war pictures, and other features throughout the state. The offices of the new concern are located at 431-32 Wells building, and are in charge of E. T. Wright. Exhibition rooms have been opened in the Alhambra theatre building.

TRIANGLE MOVES INTO PACIFIC COAST HEADQUARTERS

The Triangle Film Corporation is now occupying its Pacific Coast headquarters at 111 Golden Gate avenue, San Francisco, Cal., but will not commence making releases until late in October. Arrangements have been completed for opening branches at Los Angeles and Seattle about the time the San Francisco exchange is ready to transact business.

UNIVERSAL TO REOPEN ITS ARIZONA EXCHANGE

The Universal Arizona exchange of Phoenix, which was closed several weeks ago, is to be re-opened within the next two weeks, and will be under the management of A. B. Knox, formerly connected with the exchange there.

MUTUAL ESTABLISHES SEVEN NEW DISTRIBUTING OFFICES

Seven new distributing offices are being established by the Mutual Film Corporation, giving the organization a total of sixty-eight such offices in the United States and Canada.

The new offices are located in: Escanaba, Mich.; Fargo, N. D.; Cairo, Ill.; Wichita, Kan.; Fort Smith, Ark.; San Antonio, Tex.; Houston, Tex.

All of these offices will be open by October 15, and they are ready to receive correspondence now. The new offices will have the complete Mutual program and Masterpictures. These offices have been established to meet increasing demand for the new \$8,000,000 Mutual program and to give better service to territories in which they are located.

"It is part of the Mutual's policy to establish new offices and to add every facility that the interests of our exhibitor require," said President Freuler. "These new offices will enable us to give more rapid and satisfactory service to a large number of exhibitors and to expedite the handling of the films to many exhibitors where before they were served by long distance express shipments."

HARDENBROOK SUCCEEDS EBERLE AT NEW ORLEANS FOR MUTUAL

Ross Hardenbrook arrived in New Orleans September 23 to take charge of the Mutual Film Corporation headquarters, 340-342 Carondelet street. He came from Memphis, at which point he has been manager of Mutual for some time. He is well known in New Orleans through former film connections there.

Hardenbrook succeeds M. P. Eberle, who has gone to the North Carolina mountains to recuperate for several months. J. Nicoll, formerly Pathé manager in the Crescent City, has been placed in charge of the Mutual Masterpicture department.

V-L-S-E EQUIPS 'FRISCO OFFICE WITH OPERATING ROOM

The V-L-S-E, Inc., has installed an exhibiting room at its San Francisco exchange and in the future patrons will be privileged to inspect offerings before making bookings. A modern booth has been fitted up, this being equipped with a Powers Cameragraph No. 6A.

TWO NEW FACES AT SPRINGFIELD, MASS., UNITED OFFICE

Stela Verrill, formerly of the Mutual office in Springfield, Mass., has gone to work as bookkeeper for the United in that city.

Paul Burke, formerly shipper for the Universal in Boston, has also become attached to the Springfield United exchange.

PERSONNEL OF NEW CENSOR BOARD PLEASES DALLAS EXCHANGEMEN

Dallas (Tex.) exchange men are congratulating themselves upon the personnel of the new censorship body in Dallas, as selected by Mayor Lindsley. The board is made up of seven members, taken from almost every walk of life—all of them broad-minded, intelligent and prominent people.

After the rather fiery session of the Board of Public Welfare at the Municipal building, which was attended by the motion picture interests and the City Commission, held some time ago, Mayor Lindsley took the censorship proposition over from the Welfare Board and placed the matter under the direct jurisdiction of the City Commission. This was one of the points the exchange men and exhibitors were asking for, because it took the matter from the control of appointive officials and placed it in the hands of elective authorities, who are subject to the recall. Soon afterward, Mayor Lindsley informed the picture interests that the new board would consist of seven instead of three members, another bone of contention with the moving picture men.

NEW ENGLAND FOX EXCHANGE REPORTS PHENOMENAL BUSINESS

Harry Campbell's New England Fox exchange has just signed up the Orpheum and Viens theatres in New Bedford for three days' service a week each. Mr. Campbell continues to report phenomenal business, some of his recent captures being the Park. Woonsocket; Universe, Fitchburg; Broadway, Lawrence; Kinkead, Quincy; Empire, Providence; Empire, Portland; new Strand, Haverhill; new Fenway, Boston; new Harvard, North Cambridge.

Mr. Campbell is particularly fortunate in Boston. He has two of the most representative theatres of the city using his service. The Modern on Washington street uses his first run stuff, the new Fenway in Back Bay will use the second run.

GARSTON SECURES RIGHTS TO "SILVER THREADS" AND "TOY MAKER"

General Manager Garston, of the Broadway Feature Film Company, Detroit, has secured "Silver Threads Among the Gold," featuring Richard J. José, and "The Magic Toy Maker," featuring Charles T. Aldrich, for Michigan. Both are K and R Company features.

The latter company has secured the services of little Catherine Brown, the five-year-old expert swimmer and diver for their Kiddie Series.

EXCHANGE FEELS EFFECT OF PARAMOUNT ADVERTISING CAMPAIGN

The effect of the national advertising campaign of the Paramount Pictures Corporation in magazines, and particularly in newspapers, is being felt by the Los Angeles exchange handling this program, the Progressive Motion Picture Company. Manager M. L. Lewis has received a number of orders from exhibitors for the Paramount magazine, which was advertised exclusively in the newspapers.

In both cases where the exhibitors come to the exchange, or write in, they mention the fact that their patrons have inquired at the box-office regarding the magazine mentioned in the newspaper advertisements. Up to this time but two of the series have appeared in a local newspaper. These were each four columns wide and ten inches deep, taking up a quarter of a page. One advertisement appeared each week.

The inquiries come from both exhibitors of the city and of the smaller communities surrounding Los Angeles, with the greater number from those outside of the city, showing the far-reaching effect of this campaign.

In speaking of the advertising of the Paramount company, Mr. Lewis states that he did not know whether this was the cause of the additional business the exchange was now enjoying, the weekly rentals being far greater now than ever before in the history of the office.

WHOLE PICTURE FIELD IMPROVING, SAYS EXCHANGEMAN

Sam Mer, chief of the Exclusive Feature Film Company, of Omaha, Neb., located at 203 Bromley building, declared upon his return from a trip to New York, that he could discern an undertone of improvement in the whole motion picture field. He stopped at several points to investigate the situation.

"I found the business is no longer a haphazard, go-as-you-please proposition. It has a foundation that is growing stronger every day," he said. He brought back several releases he is selling throughout the territory.

BIG FOUR POLICY OF ASSISTING EXHIBITOR PROVES FRUITFUL IN NEW ENGLAND

THE Big Four is getting big results in New England. Through the courtesy of Manager Balsdon, of the New England Big Four exchange on Church street, Boston, the News representative was allowed to see a letter written by a small town exhibitor after he had played a Big Four picture at a price he had at first considered prohibitive.

The exhibitor is H. S. Davis, of the Orpheum Motion Picture Company in Vermont. This company controls four theatres in four towns. For the theatre in Ludlow Mr. Davis took on "The Rosary," but not without a conviction that the Big Four price was too high for what he could afford to pay with his small patronage.

But Mr. Balsdon, following out the Big Four policy of assisting the exhibitor to fill his house, suggested that Mr. Davis make a special play for the favor of all the persons owning automobiles anywhere around Ludlow. "Get their names," said Mr. Balsdon, "and then send them invitations. Tell them it would be a nice drive into Ludlow, and emphasize that on the end of the drive they could see a great picture in a decent picture house."

Evidently Mr. Davis took this advice, and he must have done some effective advertising in addition; for in his letter to Mr. Balsdon he said "The Rosary" was the greatest feature he had ever handled,

NEWS OF BANGOR EXCHANGES

Charles Stern, manager of the Universal's branch office in Bangor, Me., has returned from a business trip to Camden and Rockland, calling on the trade in the two coast towns. Albert Schaller, assistant manager of the New England office of the Universal Film Company, was in Bangor last week at the branch of the company there.

C. H. Barolet, who has just opened the Bangor office for the United Film service, and will remain there as manager, has already taken on two accounts, the Casino theatre in Bar Harbor, for thirty reels a week, and James McGee of Waterville, the latter having two programs, one for each of his theatres. Manager Barolet has hardly settled in his new office.

"NEPTUNE'S DAUGHTER" DOING A BIG BUSINESS IN OHIO

McMahan and Jackson of Cincinnati, who own and manage the photoplay, featuring Annette Kellermann in "Neptune's Daughter," announces that they are looking forward to a big business this season, and they state it has played four different times in the same houses, which is a record.

It has been played in the Keith houses, including The Hippodrome, Cleveland, also The Hartman, Columbus, The Valentine in Toledo, and other big theatres in the state, and is now ready for the exhibitor.

McMahan & Jackson state that they have a special co-operative plan for the exhibitor that they will not divulge at this time. It will be given upon application.

and that he had turned them away from his doors while the picture was being shown.

The fruits of the Big Four policy are plentiful in the New England section. The exchange office force has doubled since Mr. Balsdon came to it. Recently Big Four pictures have been signed up for the new Fenway theatre in the Back Bay and for the new Hip in Providence.

Piedmont street, Boston, has welcomed a newcomer to its motion picture office fold in the Kleine-Edison service, which is conducting a big business under the direction of R. D. Marson, assisted by Miss C. C. Jones. The offices are well arranged. There is a large general office, a smaller office for Mr. Marson, a paper room in the basement, two big vaults and an exhibition room.

Mr. Marson started in the motion picture business with the Kleine Optical Company and the Cosmic Films. Later he was connected with the General, then in business for himself and most recently with the George Kleine attractions at its Boston office.

The Kleine-Edison road work in New England is being handled by Joe Macleod, an experienced road man known throughout New England, and R. B. Clark, formerly connected with "The Diamond from the Sky."

FOX "POPULARITY WEEK" SPREADING FROM WASHINGTON TO OTHER CITIES

Through the efforts of Col. J. P. Anderson, Washington, D. C., manager of the William Fox Corporation, a Fox Popularity Week has been established in several of the large theatres which have proved not only a financial success for the manager but also pleasing to the patrons.

Such weeks consist of a daily change of program with a big Fox production, all being return engagements. These Fox Popularity Weeks are not confined to Washington, but are being inaugurated in all the large cities in this territory. Richmond has found them particularly productive, where several of the important houses within a radius of four blocks are following each other with Fox productions.

"I feel particularly proud of my capture of Richmond with features," remarked Mr. Anderson. "For it was scarcely six months ago when that city would not listen to our arguments and believed in a daily change of program. Now four of its best houses are using Fox features for two and three days, and all are in the down-town section. I have every reel I can lay hands on working constantly."

TWO ADDITIONS TO MUTUAL OFFICE AT INDIANAPOLIS

G. M. Montgomery, nephew of Montgomery, who owns a chain of moving-picture theatres in the South, including the Republic at Jacksonville, Fla., has been appointed assistant manager of the Indianapolis Mutual Film Corporation exchange, and has assumed his new duties. He has been managing a string of theatres in the South.

Paul S. Lewis, formerly road man for the Universal Film Manufacturing Company, out of Indianapolis, later with the Mutual at Philadelphia, has been transferred to the Indianapolis Mutual office and is covering Indiana and Kentucky for the Mutual company.

BIG BOOKINGS IN NEW ENGLAND PLEASE CHARLES PATHE

Charles Pathé came to Boston September 27 to see how Sam Bernfeld was getting along as chief pilot of the New England Pathé exchange. Mr. Pathé found nothing to complain of, particularly after he learned that Mr. Bernfeld's booking of the serial, "Neal of the Navy," had broken all records for first run in Boston; it was taken up by seven houses. The record up to this time had been four.

Now the Wallingford series is coming along, and Mr. Bernfeld sees the same sort of success for that.

SPERO ADDED TO MUTUAL FORCES IN BOSTON

J. C. Graham, general manager of the Mutual, was in Boston recently conferring with Manager Butner, of the New England offices, on upper Boylston street.

Joseph Spero has been added to the Mutual forces. He recently came to Boston to look over the ground preparatory to opening a branch office for the Greater New York Film Company.

Hartford, Wis., August 30.

Motion Picture News.

Gentlemen:—I wish to let other exhibitors know the quality of the Metro picture service of Minneapolis. The company has more than made good on its promise to consider the needs of theatre managers.

As an instance of the attitude of the company let me cite a typical case. On August 23 I booked "The Heart of a Painted Woman." It failed to arrive. The film had been shipped in mistake by a railway employee to Hartford, Minn., instead of Hartford, Wis. The Metro people have more than made up to me for the inconvenience I was put to by an annoying occurrence over which they had no control.

Needless to say, I shall always pin faith on a company that deals with its customers in such a manner.

Yours truly,

ED. J. WAGNER,
Crystal theatre.

RECENT HAPPENINGS OF INTEREST IN AND AROUND PHILADELPHIA'S BUSY EXCHANGES

THE well-adapted new building which Benjamin Alexander is putting up for the Mutual and Continental exchanges at 257-59-61 North Twelfth street, Philadelphia, will be completed in a couple of months. December 1 will see these exchanges installed in their new home.

The Continental Feature Film Corporation, of which J. W. Pope is manager, handles the special features of the Mutual Film Corporation. C. G. Powell is manager of the Mutual Philadelphia office handling the Mutual program. Two floors will be occupied by these companies in the new building, each department occupying separate offices as at the present quarters, 902 Filbert street. Both managers report a good increase in business during the past week. Particularly are Mutual Masterpieces becoming more popular daily with the exhibitors in that section.

One should never be surprised at motion picture changes, for they are hatched over night. Still, it was a little staggering to go into the Fox office and be calmly told that Jack Levy, who seemed somehow to belong to Philadelphia, was going to depart next week bag and baggage in order to accept an executive position in the World office in New York.

J. E. Hennesy, former manager of the General Film Philadelphia office, will succeed Mr. Levy as head of the Fox office in the Quaker City, taking charge on September 27. As a closing scoop for Mr. Levy the office has just signed a year's contract with the Central Market Street Amusement Company, by which all the Fox releases will be shown first at the most popular houses of this company. Each picture will have three days run at the Victoria, Savoy and Market Street theatres respectively.

Austin Interrante, of New York, who for eight years has been connected with prominent motion picture companies, has become manager of the Greater New York Film Rental Company, whose office is at 1339 Vine street, Philadelphia. Mr. Inter-

OMAHA EXHIBITORS ARE EAGER FOR FEATURE POSTERS

Several Omaha, Neb., exchange managers have tried a new paper composition now on the market for mounting posters, and declare it is just as good, if not better, than cloth, and is just as cheap.

Whether or not the movement has become general, suburban exhibitors in Omaha have recently become seized with a "twenty-four sheet" mania and tax the exchange poster departments to the utmost for feature posters.

STANDARD PURCHASES STOCK OF NEW YORK UNITED

The Standard Film Service Company, New York, has purchased from the receiver the stock of the New York Exchange of the United Film Service, and moved it to the Standard's new quarters, which occupy the entire second floor at 145 West Forty-fifth street, combining the former United business with its own.

rante was connected with the "Greater New York" several years ago, holding positions for the company both in New York and Boston. More recently he has been with the General Film Company. At present no changes are contemplated in the personnel of the office.

FOX EXCHANGE IN 'FRISCO UNDERGOING IMPROVEMENTS

The Fox Film Corporation has commenced work on a number of important improvements in its San Francisco exchange, which serves the Pacific Coast territory, and when these are completed will have one of the safest and best appointed institutions of this character in that city. A fireproof vault for the storage of film is being constructed in the basement, and as soon as this is completed, all film will be kept there. The inspection and poster departments will also be moved downstairs, thus making more room for the offices and contract department on the main floor.

Facilities for the comfort of exhibitors will be installed and the entire exchange made more attractive.

SHAPIRO GOES TO DETROIT AS FOX MANAGER

A. I. Shapiro, of the New York branch of the William Fox concern, leaves this week for Detroit, to take charge of the Fox Film Corporation's exchange branch in that city. Shapiro, who was formerly New England representative of the William Fox enterprises, is a young man, ambitious and a hustler.

COLE GOES TO FOX EXCHANGE IN BOSTON

Charles Cole, formerly chief operator at the Globe theatre in Boston, has taken over the charge of the shipping department and exhibition room of the Fox exchange in Boston. Mr. Cole was at one time Springfield exchange manager for the Universal.

FILM NEWS FROM FOREIGN PARTS

Special to MOTION PICTURE NEWS

Paris, Sept. 25.

BOMBARDMENT can not go on forever. A time comes when the last gun of the latest pattern finally gives matters up for the time being. At such a time, a friend of mine, who has been at the front right from the beginning of this long and terrible war, was requested by some of his comrades to go to the opening of a cinema which was installed behind the trenches. After long work, we got to the Fairyland, fixed up inside an empty ammunition motor wagon. The theatre was crowded. I am sure they had a much bigger audience than any theatre of Paris, and this in spite of the very high prices of admission. I was lucky to secure a seat for two francs.

They are a happy people in Paris, who can go to a theatre, cinema or a concert every day, but they don't know what it means to those who have seen neither lights nor heard any music for over a year, to find themselves sitting in front of a wonderfully well equipped cinema palace, listening to music, and this only a few miles from the sound of the German guns.

Can you possibly picture it? There was nothing that our palace was short of. The orchestra consisted of over a dozen of our comrades, and it was absolutely first rate, projection as good as any I have seen in our ciné palaces on the Parisian boulevards, and as to the films, I can do no better than hand you the "Official Program." It was handwritten, as our printer was engaged with the Germans and was not free in time. Here is a copy of the program:

Cinema Palace des Poilus dans les Vosges.

Opening Night.

(Soldiers in uniform admitted at regular prices.)

Program for August 27, 1915.

1. War Scenes:—

Arras, the martyred city.

Zouaves at the front in Flanders.
Neuville St. Vaast.

2. Little Heroes of Alsace.

3. Billy Gets Married.

4. Gay Life at the Barracks.

They were all first week's run, and you can bet anything that no film has ever obtained the success they obtained with us. If it had not been for the shortness of the time, every one of them would have had to be shown to us twice. This memorable performance was finished with the Marseillaise sung by over two thousand officers and soldiers, and was certainly heard by the Germans in their trenches.

"Tipperary" Is Filmed

"Tipperary," the well known English military song, the song of the Allied armies, has now been filmed and is soon to be seen at the Cinemas. It is a very interesting military drama in three parts.

The sensational film "La Fille du Boche" is to be released shortly. I hear that the English rights have been sold at a phenomenal price.

Mr. Burlingham, who once succeeded in filming the inside of Vesuvius, has now obtained another great picture in filming some very interesting sights on the top of Mont Blanc.

In spite of the war, the quiet business and lightless evening in Paris, building of new cinemas is still going on. Next month is to see the opening of five new ones, one of them with a seating capacity of over 3,000 belonging to Mr. Sandberg, Keystone films are in great favor with the Parisians just now. Out of thirty cinemas on the boulevards, twenty-eight are showing at least one Keystone film this week. Mr. Haick, the happy representative of this firm, looks quite satisfied. The sparkling revue at the Folies Bergere, "Sous le Drapeau," quite the brightest entertainment in Paris continues to attract crowded houses. New scenes are added, the latest feature being a comic sketch, "Adhemar est Permissionnaire," in which kinematograph tableaux are happily combined with the amusing interpretation by Mlle. Paule Morly. This film has been specially prepared by Pathé Frères.

The Eclair Company has a genuine success this week with a film called "Le Calvaire," with two of our well known artists, Mme. Emmy Lynes and Henry Roussel, playing the principal parts.

"Wrath of Gods" a Success

The film produced by Kay-Bee in America called "Wrath of the Gods," is a sensational success in Paris. At the Tivoli this week, a house with over 3,000 seats, the place is packed both matinees and evenings. I must give credit to our well known manager, Mr. Sandberg, who knows how to put on such a film.

On the pretext that the scenarios of all Italian films are written by d'Annunzio, the Austrian Government has ordered that no Italian films are to be shown in that country.

We are now to have three films of "La Dame aux Camélias," made by three different firms in Italy. One has been released already by the Caesar Film, one is soon to be shown edited by the Tiber Film, and a third one is in preparation by The Hesperia. Film producers are growing in Italy like mushrooms. Every day sees the opening of new studios. In two months we have noticed the Paris, Re, Fulgor, Sphinx, and I hear that a few more are still building studios.

G. KACZKA.

New Studios Speed Up V-L-S-E Production Dynamos

Increase of Stage Areas at Plants of Vitagraph, Lubin, Selig and Essanay Generates Greater Horsepower for Output of Elaborate Features Released by Big Four

WITH the new Lubin studio at Coronado, Cal., officially opened and dedicated by the mayor of San Diego and city officials on Saturday night last, the erection of an addition to the Selig company's new plant in Chicago, and the construction of new studios by the Essanay and the Vitagraph companies, the facilities of the Big Four for the production of elaborate features will be greatly augmented.

The new Vitagraph plant in Los Angeles will be one of the most ideally located, as well as the largest closed-in studios in California. Occupying a plot of eleven acres the new home of the Western Vitagraph Company has about every scenic possibility that could be asked for.

In the area surrounding the studio proper, there is ample space for the staging of the most ambitious outdoor scenes of which one can conceive. Essanay's studio likewise will offer the maximum accommodations for big undertakings—so far as interiors go, at least.

Ground is to be broken for this structure this month. It is said that the plans call for the largest indoor studio in the world. It will be 350 feet long, and 175 feet wide, occupying a total floor space

of 61,250 square feet. The building will cost \$150,000 and will represent the last word in innovations and improvements.

With Selig maintaining studios in Chicago, Las Vegas, N. M., and Los Angeles; Lubin in Philadelphia Coronado, Cal., Phoenix, Ariz., Atlantic City, N. J., Los Angeles, Newport, R. I., and Florida; Vitagraph in Brooklyn and Los Angeles, and Essanay in Chicago the Big Four is equipped to offer a variety of features.

"THE DIAMOND FROM THE SKY" NEARLY COMPLETED

Director W. D. Taylor is nearing the end of his work on the picturized novel, "The Diamond from the Sky." His company is now working on the twenty-seventh chapter—there being three more to complete the picture.

STERLING ENLARGES QUARTERS

The Sterling Camera and Film Company, of 145 West Forty-fifth street, New York, N. Y., on account of increase in business have removed from suite 813 to suites 809 and 810 on the same floor and in the same building.

MONA DARKFEATHER APPEARING IN CENTAUR FEATURES

Princess Mona Darkfeather is another of the recent additions to David Horsley's players at his studios in Los Angeles. She has joined the company putting on the Centaur Features, in which the Bostock animals are the featured players, and which is directed by her husband, Frank Montgomery.

Princess Darkfeather's name is familiar to all followers of motion pictures, who remember her for her Indian characterizations. She was a member of the original 101 Bison Company some years ago with her husband. Later she was with Kalem and the Universal and other organizations.

She makes her debut in the Centaur Feature, "Stanley's Search for the Hidden City," released Thursday, September 30 on the Mutual program.

CANADIAN UNIVERSAL BUYS ANOTHER PRINT OF "NEPTUNE'S DAUGHTER"

The Canadian Universal Company, at Toronto, announced the other day that owing to the widespread demand for "Neptune's Daughter" in Ontario, they had found it necessary to purchase another print, which will be put in commission at once. Recently this company completed arrangement with John Griffin, whereby the nine of the houses controlled by him in Ontario were to run "Neptune's Daughter" in succession.

Pathé Shows Subway Accident Within Five Hours

Enterprise of Its News Pictorial Service Receives Tribute from the "Tribune," Which Featured a Story of the Scoop on the Third Page

A REMARKABLE example of newspaper enterprise applied to a motion picture news film was shown by the "Pathé News" last week. The serious subway accident in New York, where a whole block of street caved in, burying a trolley car and killing and injuring a large number of persons happened shortly before eight o'clock in the morning on September 22.

Within a half hour of the accident three cameramen had arrived from the Pathé studio in Jersey City, and within an hour their negatives had been received in the studio where they were developed, projected and cut. By 11.30 they were on their way to Bound Brook to be printed and two hours later fifteen prints were being delivered by a squad of special messengers to theatres in the Metropolitan district, where bookings had already been made by telephone.

Seven other prints followed within an hour later, so that twenty-two theatres in New York City and Brooklyn were showing on their screens on the afternoon and evening of the day of the accident pictures of the big news story of the day. In one instance, at least, a theatre was showing the film at 4.30 p. m. Among the houses who booked this "scoop" were the Strand, Broadway, Proctor's, Moss and Brill houses and the Summer and Duffield in Brooklyn.

"Damaged Goods" Shown to New York Audience

Successful Exhibition at the Broadway Theatre by the Mutual Film Corporation, Attended by Physicians, Ministers and City Officials



TWO CONTRASTING SCENES FROM "DAMAGED GOODS" (7 Reels), RELEASED THROUGH THE MUTUAL, OCTOBER 4

A SPECIAL showing of "Damaged Goods" at the Broadway theatre, Forty-first and Broadway, New York, was given by the Mutual Film Corporation, Monday, September 27. Invitations brought a large gathering from the lay press, physicians, ministers, sociologists and city and state officials.

Plans for the release of "Damaged Goods" on October 4 have just been completed by the Mutual Film Corporation.

Samuel S. Hutchinson, president of the American Film Company, which filmed

the play, came to New York from the Pacific Coast for the series of conferences at the home office of the Mutual Film Corporation just completed.

A series of conferences between Mr. Hutchinson and John R. Freuler, president of the Mutual, were held and the seven-reel film was screened in the Mutual's projection room a number of times before the officers of the corporation.

"This picture will make a point in film history, in my opinion," Mr. Hutchinson declared. "I consider it the biggest and most serious production that has ever been put into film pictures."

"This is a film with a mission. It will carry its powerful lesson to all who have eyes to see. The play as presented on the speaking stage reached its thousands. The film will reach the millions."

The drama takes one through the life of George Dupont, a young man who had jeopardized the lives of all his loved ones by one night's gaiety. It shows his marriage, and later, the birth of his child, and in due time the appearance of a dreadful disease which blights and destroys in his progeny.

Word goes out from the Mutual home office that wires and letters are coming thick and fast from every section of the country. "Damaged Goods" promises to sweep it by storm, just as the stage version did. Already medical societies have set their approval upon the great dramatized sermon upon the cleaner life. Local organizations have sent inquiries as to the release and exhibition dates, and have written letters containing the information that entire blocks of seats will be purchased in the theatres the night the play is shown.

In the motion picture version, Mr. Bennet is supported by Adrienne Morrison, who plays the role of the girl from the streets; Maud Milton, as "Mrs. Dupont"; Olive Templeton as "Henriette Locke," George's fiancée and wife; Josephine Ditt as "Mrs. James Forsythe," the first siren to enter George's life, and Jacqueline Moore, Florence Short, John Stepping, Louis Bennisson, William Bertram and George Ferguson, are the other members of the cast.

FOX FOUR-WEEK BOND MEETS APPROVAL OF EXHIBITORS

The recent order of the Fox Film Corporation providing that all users shall give bond for four weeks' service, but recently introduced in Los Angeles, is meeting with the approval of exhibitors, and Exchange Manager A. T. Lambson has been very successful in making contract. The service is now being booked for ninety days in advance.

The
UNIVERSAL
presents

That Famous **Frank Keenan** *Histrionic Star*

Pronounced the
greatest character
actor that ever
appeared on
Broadway

IN That
Magnificent
Dramatization

"The Long Chance"

IN FIVE ACTS

Adapted from the
story by the re-
nowned author
PETER B. KYNE

Produced by
EDWARD Le SAINT

BROADWAY
UNIVERSAL
FEATURES

WIRE YOUR EXCHANGE
FOR BOOKING

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE Pres.
1600 BROADWAY
NEW YORK City

WHAT IS THE UNIVER

HOW do I use it in my house?

HOW long does it run?

HOW do I conduct it? HOW is it

WILL IT PAY ME TO

FIGURE 1



1 THE UNIVERSAL MOVIEGAME is a highly fascinating game which will be played with greatest interest and enjoyed by millions of people in every State in the Union. It is a game of intelligence, wits and judgment. Any child or grown person may participate. It consists of suggesting titles that best fit a series of illustrations that appear in a newspaper in your territory. These illustrations that are published in the paper represent the titles of well-known book stories or photo-plays. The Public suggests what they consider to be best titles for the pictures as they are published.

2 After the newspaper in your territory has advertised the UNIVERSAL MOVIEGAME, explaining exactly what it is and how it is to be played, the newspaper will announce that if those who play the game wish assistance in digging up the best titles, they can secure such helpful assistance by seeing short strips of moving pictures in the Theatre, also by consulting the official catalogue which will be on file at the newspaper office, and which contains (among the 3000 titles printed therein) all of the titles that fit all of the pictures to be shown. Your nearest Universal Exchange will supply you with these short strips of MOVIEGAME films every week. The MOVIEGAME moving pictures run about 50 to 75 feet in length and require only about one or two minutes on the screen. Your Exchange will also supply you with posters, slides and heralds to boost it.

3 THE UNIVERSAL MOVIEGAME in large cities usually runs for about 72 days in the newspaper, if the newspaper publishes a different picture every day. If they publish pictures only 5 times a week or 3 or 4, or perhaps only twice a week, the UNIVERSAL MOVIEGAME will naturally run longer. Figuring that the paper publishes a picture every day—the UNIVERSAL MOVIEGAME will then run 72 days, or about 3½ months. If the newspaper publishes pictures 5, 4, 3 times or only twice a week, the length of time for the game will be longer, of course; the length of time required for the completion of the game always depending on the number of pictures the newspaper publishes each week.

4 To start the UNIVERSAL MOVIEGAME is easy. The newspaper announces the GAME for several days, with large advertisements, explaining the entire details to the public. You can also announce it yourself by advertising in the newspaper or if you don't care to do this, you simply show the slides on your screen several days or a week before you start the game, announcing that the UNIVERSAL MOVIEGAME will begin on — at your Theatre, also you put the big posters on the billboards or in front of your House, or on billboards, as you prefer. The posters, heralds and slides are all ready for you, at your Exchange.

5 After you have announced by slides, posters and by distributing heralds (also by having the name of your Theatre published in the newspaper ads that the newspaper publishes), you secure the strips from your Exchange and run them. You show the short moving picture strips after the pictures have been run in the newspaper. For instance, if illustrations No. 1, No. 2, No. 3, and No. 4 have been published on, say, Monday, Wednesday, Friday and Sunday, you show your moving pictures the following Monday, Wednesday, Friday and Sunday. You always show the films about a week later than the illustrations appear in the newspaper. The time that elapses between gives the people a chance to do a little thinking over the best titles to suggest for the illustrations that have been shown in the newspaper.

6 You conduct the UNIVERSAL MOVIEGAME throughout its entire run, exactly as described in paragraph 5 above. You always allow about a week to elapse between the time the illustrations appear in the paper and the time you show them on the screen in your House. People must have a little time to study up the best titles for each illustration as they appear in the newspaper. After they have studied, consulted the official catalogue on file at the newspaper office, and want the real assistance for suggesting the best titles, they will come to your Theatre to see the pictures about a week after the illustrations have appeared in the paper.

ANNOUNCEMENT!

The New York Daily News Offers you the

Universal MOVIEGAME

Every Man, Woman and Child Can Enjoy the Fun

You Find Photoplay Titles for Illustrations like the Sample in the paper. If you like you can go to the "Movie" and see short Photoplays. Each one carries out the same idea expressed in the newspaper illustration.

Easy to Play
Easy to Win an Award
How to Play the Moviegame

\$5,000 IN CASH AWARDS

AT THE RAINBOW'S END

A POT OF GOLD

Study the Pictures

The New York Daily News

People Don't Chase Rainbows. Any More. The Modern Idea is to Have Effort Rewarded with COLD, HARD CASH. That's What the UNIVERSAL MOVIEGAME does.

HERE ARE THE AWARDS.

First Golden Reward \$1,000
Second Golden Reward \$500
Third Golden Reward \$250
Fourth Golden Reward \$100
Fifth Golden Reward \$50
Sixth Golden Reward \$25
Seventh Golden Reward \$10
Eighth Golden Reward \$5
Ninth Golden Reward \$2
Tenth Golden Reward \$1

See Them in the "Movies"

Can Get

Your Hand in the Cash Pile

Fit the Best Photoplay Titles to 75 ILLUSTRATIONS And Share in \$5,000 Cash Awards Anyone May Win

See Them in the "Movies"

What Would You Do With \$1,000?

Get Married
Start in Business
Buy a Chicken Farm
Buy an Automobile
See America

re's Your Opportunity to Get The

UNIVERSAL MOVIEGAME

You may Win One of These 256 Awards

\$5,000

New Women and Children who succeed in furnishing the Best Photoplay Title for the

The New York Daily News

The Name Behind the Plan!



MOVIE TICKETS

When the Universal does it—it's **HUGE!**

When the Universal says it—it's **TRUE!**

Every Exhibitor everywhere **IS CONVINCED** that the Movie Ticket Plan—the trading stamps of the Movies—to be given out by local merchants and by national advertisers—**IS A GOOD THING**, a whale of an idea; one that is bound to bring two people to the theatre where only one came before.

The plan itself is fundamentally sound. It has stood the test of time. Movie Tickets are bound to be more successful than trading stamps **BECAUSE EVERYONE WANTS TO SEE THE MOVIES FREE AND BECAUSE THEY DON'T HAVE TO WAIT FOREVER TO GET ACTION.**

The **MIGHTY ORGANIZATION** and **RESOURCES** of the **UNIVERSAL FILM MANUFACTURING COMPANY** are back of the Universal Movie Ticket Plan—and that fact insures every exhibitor everywhere that the Universal Movie Tickets he accepts will be **REDEEMED IN CASH PROMPTLY** by the Universal Film Mfg. Co., or by any Universal Exchange.

And the Universal NAME *Insures Success!*

Universal Movie Tickets are **DOUBLING** the Movie Theatre Attendance in **EVERY TOWN** Where they are in Use---**WAKE UP!! GET YOUR SHARE!**

You can be the first in your town and reap the benefit in the big increased attendance at every performance.

The plan is simple. The merchants give out fractional coupons with all purchases. Their customers save these until they have enough to make one admission. These they paste together and present to your ticket taker who is provided with a tray which automatically measures the Movie Ticket.

It relieves congestion at your box office window. Taking Movie Ticket admissions is easier, simpler and quicker than making change.

ANOTHER ADVANTAGE—You don't have to

WARNING!

Every successful business proposition which merits any consideration because of its originality, is sure to be followed by a host of imitators, grafters, fakers and other irresponsibles, whose slogan is "we've got something just as good."

The Universal Movie Ticket Plan is no exception to the general rule. A Universal Movie Ticket solicitor in a Pennsylvania town was threatened by a merchant with arrest and personal violence the other day because a "salesman" for a movie ticket concern, which existed in the "salesman's" imagination, had just succeeded in swindling him, an exhibitor, and a number of storekeepers with his fake proposition.

THIS IS A WARNING TO BEWARE—not only of these sellers of "blue-sky," but of any solicitors who claim to represent some movie ticket concern which is absolutely unknown to you.

The next time a salesman calls on you with a movie ticket plan ask him if he represents the Universal Movie Ticket Corporation. If he says yes make him show his credentials. **BETTER STILL—PLAY SAFE.** As there are no other big concerns in the business as yet, sign up with the Universal and **PLAY SAFE.**

Don't sign anything unless it is the regular form of Universal Movie Ticket Contract. Universal Movie Tickets are backed and redeemed by the Universal Film Manufacturing Company, with a working capital of \$5,000,000, the largest film manufacturing concern in the universe.

be a Universal Exhibitor—you don't have to use Universal Service, or show Universal Pictures to take advantage of this plan. Universal Movie Tickets will be redeemed in full for cash for any Exhibitor anywhere who has registered his willingness to accept them for admission to his theatre.

REGISTER NOW—Merely fill out the coupon below and you will be registered as a Universal Movie Ticket House, and that starts the ball rolling your way.

YOU ARE GOING TO GET IN LINE SOME DAY—Better do it now. All particulars will be fully explained to you upon receipt of the coupon printed below. You will notice that the signing and sending of the Coupon places you under no obligation.

UNIVERSAL MOVIE TICKETS R-K MOVIE TICKET CORP.

Authorized Distributors

18 E. 41st St., New York City

Universal Movie Tickets,
R-K Movie Ticket Corp., Distributors,
18 East 41st Street, New York, N. Y.

Please send me further information as to how I can take advantage of the Universal Movie Ticket Plan. It is understood that this places me under no obligation, and that I do not have to use Universal Service to profit by it.

I am showing
(State service or pictures you are now using.)

Theatre

Address

City..... State.....

Manager or Owner

Looking Ahead With The Producers

PICKFORD "FANS" WILL SEE THEIR DARLING IN ACTUAL AEROPLANE FLIGHT

WHEN the Famous Players Film Company's unique comedy-drama, "A Girl of Yesterday," appears on the Paramount program October 7, Mary Pickford's admirers will have an opportunity to see her in the thrilling role of companion to the aviator, Glenn Martin, in one of his daring aeroplane flights.

Aside from the mixture of quaint humor and romantic thrills, there are many points



MARY PICKFORD IN "A GIRL OF YESTERDAY"
(Famous Players)

of novelty and of unusual interest in this remarkable feature. For the first time in her life, Mary Pickford is seen in actual aerial flight, while conversely Glenn Martin makes his debut as a motion picture actor. "A Girl of Yesterday" is probably the first screen play to contrast all the phases of courtship in a generation gone by with the most modern of romantic auxiliaries—the aeroplane, the palatial steam yacht, the tennis court, the golf course, and other adjuncts considered indispensable to midday of the nineteen-fifteen vintage of the four hundred. Another unique feature of this production is the fact that, for the first time in their joint screen careers, Mary and Jack Pickford actually appear in their true relationship as sister and brother.

"A Girl of Yesterday" is the story of a prim little miss who has lived a life of seclusion. She has always dressed several generations beyond the rest of the world, is the modesty of the little recluse that she does not realize the irresistible attractive-

ness of her simplicity, despite the fact that her unaffected charm has won the enmity of another girl who loves Stanley.

The sudden acquisition of a huge fortune makes Jane a desideratum in the circles of the elite. When Jane decides to adopt modern apparel and display her charm with all the added advantages that costly clothes and luxurious surroundings make possible, the other girl realizes that a desperate coup is necessary to win the wavering Stanley, and induces an aviator to kidnap Jane just as she is about to start on a yatching trip with Stanley. The aviator, however, fails to prevent them from reaching the yacht in time to embark, and after a slightly stormy trip they finally make port in the harbor of love.

Miss Pickford's transition from the meek and obscure girl of yesterday to the undaunted, daring and irresistible girl of today is effected with her customary skill in mastering difficult situations.

KALEM MAKING "STINGAREE" INTO 12 TWO-ACT EPISODES

Surely no writer of modern fiction has ever conceived a more complex character than did E. W. Hornung in "Stingaree," the central figure of the famous novel of the same name, the man whose adventures are now being transferred to the screen by Kalem. "Stingaree," as produced by that company will consist of a series of twelve two-act episodes, which will be issued at weekly intervals and in regular service. James Horne, the director who produced the Mysteries of the Grand Hotel, will have charge of the new series.

Through the Kalem production of "Stingaree" is woven a love theme which carries the beholder along from episode to episode, and, although each of the latter is complete in itself, binds the entire series together. True Boardman, whose work as the hotel detective in the "Mysteries of the Grand Hotel," has excited favorable comment, will appear as Stingaree. The release date of the first episode will be announced by Kalem shortly.

HILDA SPONG SHINES FOR EQUITABLE IN FIVE PART SOCIETY DRAMA: "DIVORCED"



THE WEDDING SCENE FROM "DIVORCED," CURRENT EQUITABLE PRODUCTION

FEATURING Hilda Spong as the star of Edwin Archer's heart-stirring play, the Equitable program offers "Divorced," a five-part society drama, in which Lester Chambers, Charles Hutchinson and Fred Eric have prominent parts. The play is an illustration of the results following the yielding by a husband to the attractions of stage sirens. A marriage is broken up by the husband's elopement, the wife secures a divorce from her husband and lives on an income provided by him. This is insufficient to carry the son through college, and the wife is aided by a rich society man who, using the aid given and

the promise of marriage as soon as he can obtain a divorce as inducements, prevails on the wife to live with him, the son growing up in ignorance of the source of the addition to his mother's income. When the society man's wife dies, the projected marriage is put off, and the dramatic incidents which follow the learning by the son of the relations between his mother and the man who has been his benefactor, and the conditions under which his education was obtained, lead up to his denunciation of the man and a startling climax.

In the production of this play Director Golden made a new record in picturization,

as the scene of the wedding of Leonore Fenwick and Ralph Manson is the first ever taken in a sure enough church. It was decided to break away from the stock church set of the studios, and after considerable argument the authorities in control of one of the best-known Presbyterian churches in the Bronx gave permission for the use of their place of worship for the wedding scene.

"Divorced" is scheduled for release on October 25 on the Equitable program.

SELIG STUDIOS AT WORK ON TWO DRAMATIC SUBJECTS

"The Vengeance of Rannah," a story of the punishment of an unfaithful wife and her lover, by James Oliver Curwood, is being filmed in the Selig Jungle-Zoo studios at Los Angeles, Cal. The setting of the picture is an East India military garrison and the leading players are Thomas Sant-schi, Marion Warner, Lafayette McKee and Lee Pierson.

In "Unto Those Who Sin," a three reel Selig Diamond Special being filmed at the West Coast studios of the Selig Polyscope Company under the direction of Robert Daly, Fritzi Brunette wears a dozen or more beautiful imported gowns. The character which she portrays is that of a heartless woman of the world who gives up all for her own selfish pleasure. George Larkin has the leading male role.

ALBERT CHEVALIER AND FLORENCE TURNER APPEAR IN "MY OLD DUTCH" FOR UNIVERSAL

THE announcement that the Universal has purchased the American rights to "My Old Dutch," is of interest to the public and the industry.

Admirers of Albert Chevalier have been moved to tears when he appeared before them and sang this remarkable song of a coster's devotion for his "Pal Sal." It is a simple characterization of a figure which is passing from English history, from Lon-



ALBERT CHEVALIER AND FLORENCE TURNER IN "MY OLD DUTCH"

don life, and in years to come this peculiar figure will be but a memory, occasionally awakened by such an impersonation as only a Chevalier can give us.

With Florence Turner in the role of "Sal," a fine portrayal of the coster's wife may be looked for. There is something of refinement in "Sal's" face that haunts one from the very start. Something in her manner, too, that tells of restraint, not to

MUTUAL TO RELEASE FIVE COMEDIES, BURLESQUES ON WELL KNOWN PLAYS

UNDER the name of "Novelty Comedy," there will be released on October 4 and the following four Mondays, on the regular Mutual Program, four burlesque comedies on well-known plays.

On October 4, "The Corsican Brothers

touches, and such deft handling, that they are marked at once as unusual comedy.

Edith Thornton, who has only recently become associated with the pictures, plays the leading roles in the comedies which the Crystal company is producing. She is sup-

SAMPLES OF THE NEW NOVELTY COMEDIES ON THE MUTUAL PROGRAM



"THE CORSICAN BROTHERS UP TO DATE"



"MISS TRILLY'S BIG FEET"

Up to Date" will appear; on October 11, "Miss Trilly's Big Feet"; on October 18, "Rip Van Winkle Badly Ripped." These films burlesque well-known stories in such a satirical way, with such humorous

ported by Will Browning, Joe Burke, Max Vlick, N. G. Don, Lila Davis, and Jack Morissy, the other members of the Crystal stock company.

"The Corsican Brothers Up to Date," the Novelty Comedy of October 4, is a burlesque on the famous play in which Robert Mantell starred for many years. In this Miss Thornton plays the role of the counsellor. Will Browning, the count, and Joe Burke and N. G. Don, the two brothers.

In "Miss Trilly's Big Feet," the comedy touch is secured by a very huge pair of feet, which the otherwise very pretty and charming young artist's model, "Trilly," takes great delight in possessing and in keeping very much in evidence.

MARGUERITE COURTOT STARRING IN NEW SERIES FOR KALEM

Unusual activities are going on at the Kalem studios in New York in connection with the production of the new series of single-reel releases, each complete in itself, under the general title of "The Ventures of Marguerite." A number of the episodes of the series have already been completed in the studios and are now in the hands of the company's editors. They are released on the General Film Company's regular program Friday of each week, beginning October 23.

Marguerite Courtot is presented as the typical American girl. Her role is that of a little lady of culture and refinement who has suddenly inherited a fortune which she feels she has not "earned," and which she is willing to distribute in aid of the needy and oppressed. While most of the work on "The Ventures" is being done in New York, it has been announced by the Kalem Company that they plan to place at the disposal of Miss Courtot's director all of the facilities at hand in the various Kalem studios throughout the country with the idea of providing the greatest possible variety of dress and setting for the various episodes.

say superiority. It requires an actress of no mean ability to interpret such a role as "Sal." It is a role which can be easily overdone by a dramatic actress, but Florence Turner gives it that simple, human touch which makes it real.

The piece is not overwritten or overdone. It is a simple story, simply told by two actors, who were familiar with the types they were endeavoring to portray, and who have not exaggerated nor tried to over-act their parts. Albert Chevalier showed wise judgment in choosing an actress of Florence Turner's ability for such a role. It is safe to say that in character roles, especially of the nature of "Sal," she has few equals in filmdom.

This picture is a pathetic drama, written around Albert Chevalier's most famous coster song, by Arthur Shirley and the actor himself.

"SHANGHAIED," COMPLETED, HAILED AS CHAPLIN'S FUNNIEST

"Shanghai'd," hailed as Charles Chaplin's funniest comedy, has been completed in Essanay's Los Angeles studio, and critics who have seen it are unanimous in the assertion that it is the best laugh-making photoplay Mr. Chaplin has ever produced. It is released on Monday, October 4.

Chaplin and his company of Essanay players have been busy a month or more preparing the various scenes in "Shanghai'd," practically all of which were taken on board the Essanay-Chaplin schooner, "Vaquero," which was leased especially for this picture. A week's trip from Los Angeles to San Francisco was taken for the deep sea scenes.

WALTHALL CAST FOR POE IN "THE RAVEN," ESSANAY

Director Charles J. Brabin, with Henry B. Walthall, Essanay leading man, and a company of players, is now in New York taking scenes for "The Raven," a six-act photoplay woven about the poem of that title by Edgar Allan Poe.

The scenes will be taken at the Poe cottage at Fordham, in New York, and at Baltimore, where the great poet met his death.

Photographs of Poe's bust in New York also will be taken for a dissolve scene. Walthall's face will gradually supplant the face of the poet and a revived Poe will be seen on the screen. Mr. Walthall bears a remarkable likeness to Poe, and with his costume of the period in which Poe lived and his make-up, he will appear just as Poe did in real life.

The photoplay will be one of the most subtle emotional dramas ever presented. The play was written by George Hazelton and put into scenario form by Charles J. Brabin. It involves the tragic life and death of Poe and will depict him in all his various moods.

The plot contains a beautiful love romance—Poe's great love for his invalid wife and his heart-breaking mourning for the lost Lenore. Mr. Walthall is exceptionally fitted for portraying these scenes by his intense emotionalism and vivid imagination. His temperament attracted him to Poe's works and he has made an exhaustive study of all his writings. He has read and re-read them until he is steeped in Poe's every mood and thought.

In the photoplay the vision scenes will carry out the startling effects of the wonderful drawings on "The Raven" by Gustav Doré.

This photoplay will be an Essanay November release.

LEWIS SELECTS "GREAT DIVIDE" FOR HIS FIRST LUBIN FEATURE

Edgar Lewis, newly associated director of feature productions for the Lubin Company to be released through the V-L-S-E offices, after a careful consideration of more than two hundred plays on hand at the scenario department of the Lubin Company, has elected for his first Lubin production William Vaughn Moody's great play of the Great Canyon, "The Great Divide." In constant collaboration with Anthony P. Kelly, scenario editor of the Lubin Company, Mr. Lewis has been most actively engaged for the past ten days in the adaptation of Mr. Moody's writing.

A strong company has been gotten together for the beginning of the production. During the coming week the interior scenes will be set in the Lubin studios at Philadelphia. House Peters begins his engagement with the Lubin Company auspiciously by being cast as Mr. Lewis' leading man in the role of Steve Ghant in "The Great Divide," the character which was made immortal by Henry Miller.

In support of Mr. Peters and completing the casts for this production will be seen Ethel Clayton as Ruth, the original of which was played by Margaret Anglin. Others of the cast are Mary Moore, a sister of Owen, Tom and Matt Moore, of the

famous family of photoplayers; Warner Richmond, formerly of the Kalem Company; Arthur E. Matthews, Mrs. Sterling, and Hayden Stevenson, who is cast in the role of Philip.

"SIDNEY DREW DAY" ESTABLISHED IN POPULAR FAVOR

The inauguration of every Friday as "Sidney Drew Day," by the Vitagraph Company, was a stroke of genius on the part of the Vitagraph heads and the interest exhibitors and the public are taking in the Drew comedies fully justifies the extending of their release indefinitely.

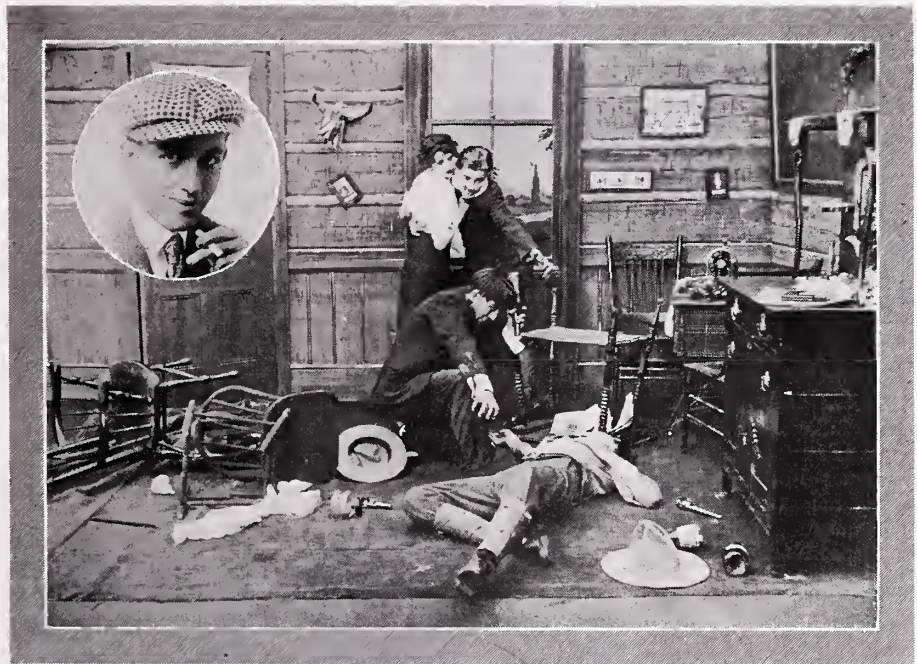
For October, the Vitagraph Company announces a picturization of James Montgomery Flagg's story, "Miss Sticky Moufie Kiss," for Friday, the eighth, with "How John Came Home," "A Safe Investment," and "A Case of Eugenics," to follow each succeeding Friday of the month. Each comedy will introduce both Mr. and Mrs. Sidney Drew in the principal characters, supported by well-known Vitagraph players.

RENA ROGERS MAKES BOW FOR MINA IN "THE HONEYMOON ROLL"

"The Honeymoon Roll," the MinA release of October 7, deals with the story of a pair of honeymooners from the "sticks" who come to the city with quite a wad of greenbacks to spend. Through the efforts of a fifth-rate actor and a girl known as "Slick-Fingered Sue," they are on the point of losing their honeymoon roll when it is saved for them through the efforts of a friendly bell-hop.

William Seider, who takes the part of the husband, directed the picture. Rena Rogers, who plays the part of the wife, gives him splendid support. Miss Rogers will probably be remembered as a former Universal favorite. Constance Johnson as "Slick-Fingered Sue" and Raymond Russell as the actor complete the cast of principals.

Rena Rogers, formerly with Universal, makes her initial appearance with MinA Comedies in "The Honeymoon Roll." Her vivacious manner and cute personality ought to make her very valuable in comedy.

WIL REX, WORLD'S YOUNGEST DIRECTOR, SIGNS LONG TIME CONTRACT WITH FEDERAL

WIL REX AND THE FIGHT SCENE HE DIRECTED FOR "A WOMAN'S PAST"

WIL REX, who at the youthful age of twenty-two, has the distinction of being the youngest dramatic director in the world. He has just signed a long time contract with the Federal Film Company as director-general of all their dramatic companies. He also plays the heavy lead in these pictures, and writes the majority of them. During his career he has worked for Universal, Biograph, Famous Players, Melies, Pathé, Keystone and others. Rex is considered the unluckiest actor in film-dom, and it is estimated that he spends at least two or three months in the hospital each year. At present he is recovering from a broken rib, which he received during the filming of "A Woman's Past," dur-

ing which picture he staged and played in one of the most realistic fights ever produced. This is but one of hundreds of accidents.

Rex's favorite hobbies are motoring and mountain climbing. His other spare moments are spent at the photoplay theatres, and his favorite actors are Henry Walthall, Emory Johnson and William S. Hart. During his periods of rest, he enters automobile races throughout the country, and has held the winning wheel several times. Rex, who is still a bachelor, lives with his parents in a Central Park West apartment in New York City, and they have at last approved of their son's means of earning a livelihood.

MARJORIE DAW, FARRAR PROTEGE, TO HAVE HER CHANCE

When the Jesse L. Lasky Feature Play Company releases on October 18 through the Paramount Picture Corporation its all-star production of "The Chorus Lady," a young woman who has been coming fast to the forefront will then have her greatest opportunity to score. The girl is Marjorie Daw, the fourteen-year-old protege of Geraldine Farrar. Miss Daw



MARJORIE DAW

has scored a great success as the little worker in "Out of Darkness," with Charlotte Walker.

But "The Chorus Lady," which is based on James Forbes' popular and successful play of the same name, is Miss Daw's first real chance. In this production she appears as Nora, the little sister, about whom the action of the play revolves.

"The Chorus Lady" is a glimpse behind the scenes where the wheels of musical comedy turn. Miss Cleo Rodgeley, who did splendid work in "The Puppet Crown," "The Fighting Hope," "The Secret Orchard" and "The Marriage of Kitty" and other Lasky productions, will have the title role in "The Chorus Lady." It is a part that suits excellently her attractiveness and charm. Wallace Reid, who appears as Don Jose in "Carmen," will be the hero of "The Chorus Lady."

STANLEY'S TRIP INTO "DARKEST AFRICA" BASIS OF DRAMA

Explorer Stanley's historic trip to Africa in behalf of the New York "Herald," in search of a hidden city, during which he met with many strange adventures, on several occasions narrowly missing death, is the basis of a two-part photodrama for release in the regular Mutual program, September 30.

"Stanley's Search for the Hidden City" is the title. In it Captain Jack Bonavita, trainer of wild animals and the collection of trained animal performers owned by David Horsley, the producer, are featured.

The photodrama is from the pen of Francis Worcester Doughty, scenario writer and author of "The James Boys," "The Young Sleuth," and over two hundred stories of a like nature, who has been engaged to write the scenarios in which Captain Bonavita and the aggregation of animal performers are to be featured. "Stanley's Search for a Hidden City" is the first of a series of photoplays from Mr. Doughty's pen.

EDESON AND VITAGRAPH CAST AT WORK ON NEW FEATURE

Robert Edeson and a company of Vitagraph players, including Belle Bruce, Eulalie Jensen, Harry Morey and William Dunn, have begun work on a new feature picture entitled, "One Night," an original manuscript written especially for Mr. Edeson by Marguerite Bertsch.

"One Night" is a five-part melodrama of deep heart interest and will show Mr. Edeson at his best. It is being produced under the direction of Harry Davenport, who has taken his company to Huntington, Long Island, where the principal scenes will be filmed.

MOSS TO SCREEN TWO EUGENE WALTER STAGE SUCCESSES

"Boots and Saddles" and "The Undertow," which Eugene Walter wrote, and which were given stage productions several seasons ago, are to be filmed by the B. S. Moss Motion Picture Corporation, who have secured the screen rights. The author, Mr. Walter, will be remembered for having given to the stage such triumphs as "Paid in Full," "The Easiest Way" and "Fine Feathers."

The screening of both productions will take place in the identical locales in which the original dramas were supposed to have been enacted.



ETHEL GRANDIN IN "THE FASHION SHOP"
(Kleine—General—October 4)

VITAGRAPH PRODUCING "HEREDITY," A DRAMA OF CONTRASTS

"Heredity," by Seymour Galland, one of the manuscripts submitted in the Vitagraph Scenario Contest, is the next feature to be produced by Director William Humphrey. It is listed as a three part Broadway Star Feature, and will have in its enactment such well-known Vitagraph players as Carolyn Birch, Anders Randolph, Denton Vane, Rose Tapley and Louise Beaudet.

"Heredity," which is a story of contrasts, tells of two girl waifs, one brought up in the atmosphere of vice, who is reclaimed through the environment of association, and the other, although given every opportunity to live an upright life, finds an inheritance of vice stronger than her will.

CHARLES E. GRAHAM, WITH LIBERTY MADE HIT IN "ALIAS JIMMY VALENTINE"

Charles E. Graham, who carries one of the most picturesque parts in the Liberty Motion Picture Company's recent production, "An American Gentleman," is counted one of the most competent actors on the screen.



CHARLES E. GRAHAM

Mr. Graham is a brother of Robert E. Graham, the well known comic opera star of "Little Tycoon" days, and he now is appearing in "Chin Chin" at the Globe theatre, New York. Charles E. Graham comes from Baltimore, where his mother resides in the family home she has occupied for nearly forty years.

Mr. Graham's signal success in the stage production of "Alias Jimmie Valentine," will long be remembered. The part was unimportant in itself but in the hands of Mr. Graham it became one of the star features of that famous play.

In "An American Gentleman" Mr. Graham essays the part of Zeppo, the gypsy chief, and he has been re-engaged by the Liberty company.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

INJUNCTION SUIT WON BY "NATION" IN ST. LOUIS

On September 20, after the "Birth of a Nation" had been showing for three weeks in St. Louis, Judge Hennings, in a written opinion, ordered an injunction restraining the Board of Police Commissioners there from interfering with the production of the feature at the Olympic theatre. The Judge said that the best evidence against the contentions of the Board of Police Commissioners and the Morality Squad, is the fact that although the feature had run more than three weeks, there had not been the slightest indication of trouble or such untoward conditions as were feared.

Referring to the scene in which Silas Lynch seeks to marry a white woman, Judge Hennings said:

"A number of States of the Union, including the state on our east (Illinois) permit such marriages. While opinions differ, and the law of Missouri prohibits such marriages, evidently the residents of states in which mixed marriages are permitted, and white people elsewhere, do not consider such intermarriages immoral. Affidavits filed by three ministers of the Gospel, the morality squad of the Police Department, educators, dramatic critics, professional and business men, and 866 cards signed by spectators to the effect that they found nothing immoral in the production, sustain the position that no race prejudice is engendered."

LEXINGTON, KY., ALSO INOCULATED WITH CENSORSHIP VIRUS

Following on the presentation of "The Hypocrites" at the Colonial theatre, Lexington, Ky., after the city commissioners had issued an order forbidding it, the commissioners passed an ordinance establishing a board of motion picture censors.

The ordinance provides that it "shall be unlawful for any person to exhibit or place on exhibition before the public lewd, obscene, or immoral pictures of the kind known as moving or motion pictures. Any person violating this section shall be punished by a fine of not less than \$5 nor more than \$50 and, in addition thereto, the license of such person to operate a picture show shall be subject to revocation or suspension by the board of commissioners; that whenever the commissioner of public safety shall deem it necessary and proper he may require that a motion picture, intended to be exhibited before the public, be first placed on exhibition for inspection by himself or the chief of police and any other city officials whom he may designate

to observe and inspect the picture, and if he shall determine that such a picture is lewd, obscene, or immoral, he shall have the right to forbid and prohibit its exhibition."

WOMEN THREATENING CENSORSHIP FOR ST. JOSEPH, MO.

An ordinance for the censoring of moving pictures that are to be shown in St. Joseph, Mo., is being prepared by a committee of women from the City Federation of Women's Clubs, an organization of women that think it is their duty to tell their neighbors what they shall look at in the way of moving pictures. Mrs. E. S. Castle is chairman of the committee and she will be ready to report in a few days. It is said that the ordinance will be copied after the censorship law that is now in force in Kansas.

When the draft is completed it will be submitted to Mayor Marshall, who has expressed his willingness to join with these in the passage of a more strict governing of moving pictures in St. Joseph.

The exhibitors of St. Joseph have not been heard from as yet, but it is expected that this bill is not going to be passed as easily as Mrs. Castle and the mayor think it will.

POLICE BLAMED FOR OVERCROWDING IN KANSAS CITY HOUSES

The moving picture shows of Kansas City are too crowded, according to complaints that have been made to the police department. It is claimed that both the suburban and the downtown theatres are violating the building code and overcrowding the aisles when business is good.

According to Fire Chief Egner and Fire Warden Marvin, the fault is with the police.

A warning is to be issued to all theatre owners that the aisles in their theatres must be kept free at all times.

MARION, IND., EXHIBITORS DISMISS SUNDAY CASE APPEALS

Vern Hoke and Howard Spurr, exhibitors of Marion, Ind., have dismissed their appeals to the circuit court from Mayor Bachelor's court, where they were each fined \$10 and costs for running their show on Sunday. Both Hoke and Spurr paid the original fines. A case against Goldie Spurr, wife of Howard Spurr, was dismissed.

It is believed the Sunday picture show question in Marion has been closed.

NEW RULES FOR FRONT DISPLAYS IN MICHIGAN THEATRES

The State Fire Marshal of Michigan has issued the following statement to all exhibitors and exchanges in connection with cloth signs in front of theatres:

"At a recent conference held in the city of Detroit, and attended by representatives of all the film exchanges, with headquarters in that city, and a member of the staff of the State Fire Marshal's Bureau, an agreement was entered into whereby in the near future only the smaller lithographs will be sent out to the various theatres in the state, and where larger paper is used it will be placed on outside billboards or sides of buildings where same do not obstruct any entrances or exits. It was further agreed that signs will not be used as banners, but will be placed on boards or in frames."

PROSECUTIONS FOR SUNDAY SHOWS IN DALLAS A FAILURE

Sunday picture show cases that were filed in the County Court at Dallas, Tex., in June, prior to the trial of the test case before Judge W. L. Crawford, Jr., were dismissed September 14, when they were reached on the docket of the court.

At the time of the instructed verdict of "not guilty," in the test case, County Attorney M. T. Lively announced that the other cases pending in various courts would be dismissed.

Unless the cases are taken up on an appeal, or a new suit instituted and sustained by the Criminal Court of Appeals, there will be no further prosecutions in Dallas of moving picture theatres showing moving pictures on Sunday.

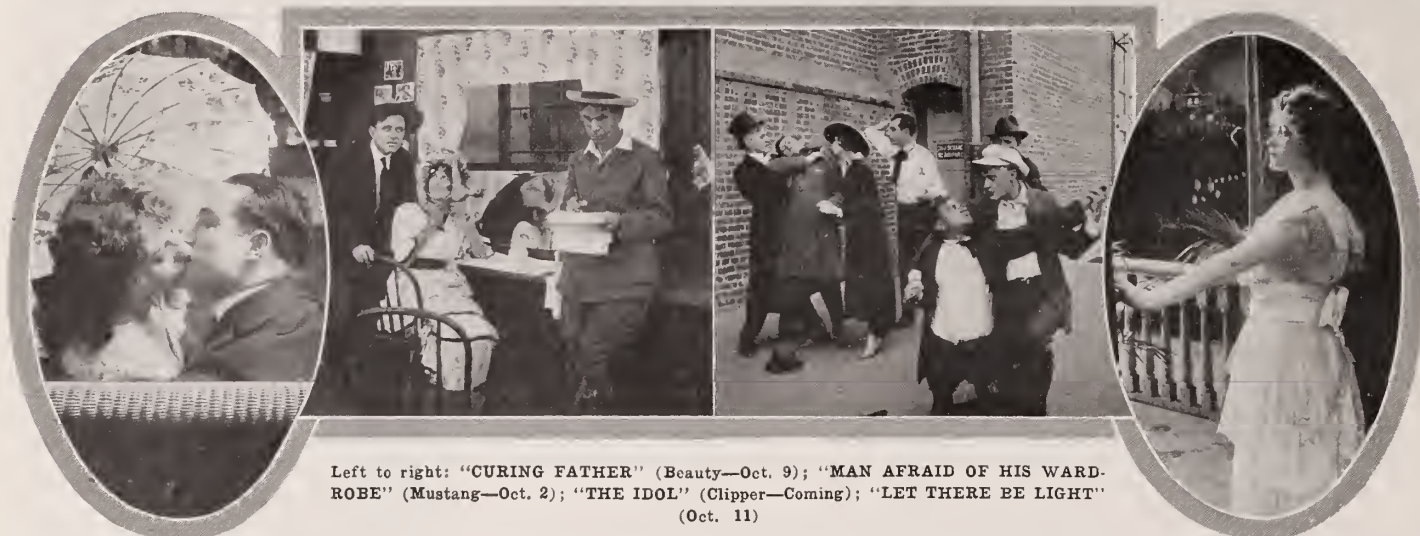
SACRAMENTO BARS FRANK FILMS

Efforts to show at Sacramento, Cal., moving picture films based upon the famous Frank case have met with failure, the Commissioner of Education, who acts as official censor for that city, having refused to allow any of these to be shown. Explanations to the effect that no objections have been voiced in other Coast cities to the films being shown have been unavailing.

SUNDAY OPENING FOR NEWCASTLE, IND., THEATRES

All the moving picture theatres at Newcastle, Ind., were open Sunday, September 19, from 1:30 to 6 p. m., Mayor Watkins having issued a statement that as far as he was concerned the police would not interfere. The Ministerial Association has made a protest against Sunday shows.

ILLUSTRATING A QUARTETTE OF OCTOBER MUTUAL PHOTOPLAYS FROM THE AMERICAN STUDIOS



Left to right: "CURING FATHER" (Beauty—Oct. 9); "MAN AFRAID OF HIS WARD-ROBE" (Mustang—Oct. 2); "THE IDOL" (Clipper—Coming); "LET THERE BE LIGHT" (Oct. 11)

JUDGES UPHOLD EXHIBITOR IN SHOWING "NATION"

"The Birth of a Nation" is running in full blast in Pittsburgh, despite the fact that the police stated it could not be shown. A delegation of colored men and women appealed to the mayor and he ordered the police department to see that the pictures were not shown.

The Nixon theatre, Manager Thomas Kirke, Jr., was determined that the picture would be shown, and as he had advertised the picture thoroughly, he went ahead with his plans, and the result was that he opened the doors of the theatre and the picture was put on.

Mr. Kirke, feeling that the police would try to stop him, went to the Allegheny County courthouse and took the matter up with several of the judges on the bench, and the result was that he was told to run the picture, and should the police try to stop him they would grant an injunction against the police department and prevent them from interfering with the show.

OREGON SUPREME COURT HOLDS SUNDAY OPENING LAWFUL

In a decision upholding the constitutionality of the Sunday closing law at Salem, September 13, the Supreme Court of Oregon held it was unlawful to keep open on Sunday any business institutions save moving picture shows and theatres, drug stores, physicians' offices, livery stables, meat markets, bakeries and undertaking establishments.

The court held moving picture shows and theatres necessary as affording needful mental diversion conducive to rest and relaxation. The law was attacked as class legislation and as a violation of the fourteenth amendment to the Constitution of the United States.

TORONTO POLICE BOARD TO BLOCK SHOWING OF PRO-GERMAN FILMS

As a result of recent alleged attempts of certain Pro-German interests to prejudice moving picture audiences against the cause of the Allies by showing scenes purporting to be from Siberia and from French court martials, the Toronto Board of Police

Commissioners decided to keep an exceptionally close watch in future.

A modification of the by-laws relating to moving picture houses is in sight. This law forbids the singing of songs in shows which have not a theatre license. This will probably be changed.

DISGRUNTLED BARBER MAY CAUSE SUNDAY CLOSING

All of Milwaukee's theatres may be shut up within the next few Sundays, thanks to the activity of a disgruntled Milwaukee barber and the fact that the exhibitors, state or city, have never had an active enough organization to repeal some of the blue laws that have been on the statute books since the state received its charter.

The trouble all started when A. W. Starke, who runs a big downtown barber shop, was arrested for running his place on Sunday and fined in court last week. He was arrested under a portion of a Sunday closing law, which has been evoked through an agreement of the barbers themselves, and who, with a few exceptions, want to keep closed on Sundays. Unfortunately, however, there is also a statute covering saloons, theatres, etc., and Starke threatens to insist upon this law being enforced if he is not allowed to operate.

PITTSBURGH PICTURE MEN OPPOSE EXCESS CHARGE ON FILMS

At a meeting of the Pittsburgh Exhibitors' League the question of the railroads classing as excess baggage all films shipped over the roads came up for discussion. Films are regarded as explosives by many of the railroads and this has caused them to class them as mentioned above.

It is argued by the exchangers and exhibitors alike that they should not be compelled, after having the films checked, to pay excess, as it is not demanded for any other line of merchandise.

It was also announced that the trolley lines in the Pittsburgh section are also contemplating such a move, and that passengers will not be permitted to carry films in the cars designed for passengers, but that a special freight car will have to be provided.

KEYSTONE EXHIBITORS TO PROBE DEPARTMENT STORE SHOWS

A committee has been selected by the Moving Picture Exhibitors' League of Pennsylvania to investigate the showing of motion pictures in department stores in Pittsburgh.

The department stores in Pittsburgh are making this one of the features of the store and are giving the exhibitions free so as to get patrons into the store. The law does not permit pictures to be shown on other than the ground floor, and it is considered that the department store proprietors are not living up to the laws that the motion picture men must obey or go out of business.

The committee was directed to see Director of Public Safety Charles Hubbard and present the matter to him, and it is thought he will render a decision in the case so that the men can report back to the league at its next meeting.

PLAY, WITH TITLE SIMILAR TO "NATION," RESTRAINED

Thomas Dixon, Jr., and the Epoch Producing Company, managers of the "Birth of a Nation," filed an injunction in the Circuit Court asking that the Cherokee theatre, Cherokee and Ohio avenue, St. Louis, be restrained from producing a play called "The Birth of Our Nation," which is based on "The Clansman," and was to be played by a stock company. The petition claimed that the similarity in title to the film production would cause great loss to the Epoch Company. Judge Kinsey granted the injunction.

TORONTO CENSORS REFUSE TO BAR "BIRTH OF A NATION"

Coincident with the announcement that "The Birth of a Nation" would be shown at the Royal Alexandra theatre, Toronto, came the news that the colored people of the city would lodge a strenuous protest against its passing the Board of Censors. However, the board, after viewing the picture and discussing the situation, decided that "owing to the fact that the theme of the play had absolutely no National bearing, it was entirely unobjectionable."

In and Out of Los Angeles Studios

By J. C. JESSEN.

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 27. FOR the past five weeks an army of workmen have been engaged in the construction of a set which covers a greater portion of two city blocks, located just north of the Griffith Fine Art studio in Hollywood, and it is understood that it will require the workmen fully three weeks to complete this. Just what it is to represent is known only to Director Griffith and his technical men, but it is understood it will serve as a setting for a number of scenes in the next big Griffith release, "The Mother and the Law." The buildings for this are of many different heights, some towering up as skyscrapers. The architectural design leads to the belief that it is a reproduction of one of the Holy Land cities. This production by Mr. Griffith, it is understood, will run approximately twelve reels, and by those who have seen the subject run as it is completed are enthusiastic in their statements regarding it, and believe it will be even a greater spectacle and stronger drama than "The Birth of a Nation."

Fairbanks Signs Three-Year Contract

Douglas Fairbanks, who has played in two Fine Art subjects for the Triangle program, has been signed for three years to remain with the Griffith players. Director Jack Conway, producing "Jordan is a Hard Road," has taken the majority of the scenes, and this will be completed within the next week or ten days.

Edward J. Brady and Lillian West, both playing heavies for the Balboa company, the former appearing in the "Who Pays?" and the "Neal of the Navy" series, were recently married. This is the second wedding of Balboa players since the filming of "Neal of the Navy" was begun, and immediately upon the completion of "Neal," Norman Manning, business manager, will become a benedict. Mr. Manning was to have been married the latter part of August, but business interfered. Then the date was set for in September, but the "Neal" series needed his attention, and General Manager H. M. Horkheimer agreed to pay the honeymoon expenses if he would postpone the important event until the picture was completed.

William Wolbert, former director of the Kalem comedies, and since appearing in the Pavlova Universal subject, has been engaged by Managing Director R. S. Sturgeon to direct a Vitagraph company at the Santa Monica studio. He is now producing a two reel French Canadian subject written by Ronald Bradbury. The title for this is "The Wanderer," and the cast includes Mary Anderson, William Duncan, George Holt and Otto Lederer. Mr. Duncan appears in the name role, and

George Holt as the heavy with good support.

The Vitagraph players have started an advertising campaign by the use of the handsome pennants furnished by the publicity department, and now each one of the fifteen or twenty automobiles of the company and players are gaily decorated with the felt.

The Jack Kerrigan Victor Universal Company, which has been at Lake Tahoe since the latter part of May, has returned to Universal City. While absent they had



(Top Row) DOUGLAS FAIRBANKS, WILLIAM CHRISTY CABANNE; (Second Row) TULLY MARSHALL, DE WOLFE HOPPER, JANE GREY, FRANK CAMPEAU, AND ORRIN JOHNSON

fifty working days, and during that time completed seventeen reels of pictures. The company is composed of Norbert Myles, T. D. Crittenden, Mae Talbot, Ethel Phillips, Augustus Wolfe, business manager, Milton Moore, cameraman, Art Meredith and Wade Mullen.

Smiling Billie Mason, formerly with the Essanay Company, has been engaged by the Universal, and is playing with Victor Potel in the Joker Company under the direction of Roy Clements. This organiza-

tion has just completed its first subject, a one reel comedy entitled, "By Return Mail."

Director Francis Ford, owing to the continued illness of Grace Cunard playing opposite him in "The Broken Coin" series, has taken a company to San Francisco to make exteriors of several pictures. Madame Melba, the Australian singer, was a visitor at Universal City, and at the suggestion of Director General Henry McRae, entered a lion's den and had a motion picture taken with the king of the jungle.

Walter Wood, who has been with the Romaine Fielding Company in the West, has accepted a position as scenario writer at Universal City.

Lasky Goes to New York

Jesse L. Lasky, who with Cecil B. de Mille spent last week at the range in Doane Valley in the southern part of the State, returned this week and immediately left for New York for an important conference with Samuel Goldfish, with reference to future announcements.

Practically every one of the Lasky studio had a vacation during the past week, as both Director George Melford and Frank Reicher completed their productions on the same day, and arrangements had not been completed for future productions. George Milford will next direct the Edna Goodrich picture, and Mr. Reicher will be engaged in the filming of "Mr. Grex of Monte Carlo." This is an adaptation from the serial story by E. Phillips Oppenheim, which appeared in the "Saturday Evening Post."

Kenneth McGaffey, chief of publicity department at the Lasky studio, is authority for the statement that William Horwitz, assistant director for Cecil B. de Mille, has been bit by the art photography bug. Horwitz has just returned from Bear Valley, where he secured some excellent poses of nude rocks. Victor Moore is at Catalina Island, where according to McGaffey



Lewis J. Cody, Mr. and Mrs. William Courtleigh, Jr., and Ruth Roland, Balboa Favorites, in Idle Moments

A TRIO OF SCENES FROM INTERESTING RELEASES ON THE UNIVERSAL PROGRAM NOW IN COURSE OF PRODUCTION



HOBART BOSWORTH IN "FATHERHOOD"—GEORGE FAWCETT AND A GROUP OF ORPHANS IN "THE FRAME-UP"—VICTOR POTEL IN "BY RETURN MAIL"

he is paging the Pacific Ocean for a big Tuna. So far he has only had nibbles.

Tom Gibson, free lance photoplay author, whose scripts have been purchased by Universal and general companies, was married during the past week to Mary M. Gaylean. The couple will reside at Huntington Beach, California.

Cleo Madison Company Filming Drama

The Cleo Madison Universal Company is filming a three reel emotional drama from story by Adele Farrington and scenario by Olga Printzlau Clark entitled, "Live and Let Live." This portrays the follies of youth brought back to a man's door in later years. It opens with the woman in the case as a child played by Irma Sorter. Later this part is taken by Miss Madison. Tom Chatterton appears as the opposite lead, Lule Warrenton is the mother, and Margaret Gibson, Alfred Allen and Douglas Girard make up the other members.

Harvey Gates has written a two reel comedy drama entitled "A Man's Way," which is being produced by Lynn Reynolds at Universal City. This features Sydney Ayres as the wealthy owner of a large vineyard who marries a frivolous young thing at the dictates of her mother. The vineyard owner learns the marriage is not for love but for his money, and that her heart is claimed by another. In a novel manner he causes her to change the place of her affections. Val Paul appears as the other lover, Doris Pawn the wife, and Helen Wright is the wealth seeking mother-in-law.

Gloria Fonda, Washington candidate for the Universal beauty contest, is being featured this week in her first production, "The Unmasking," being produced by William C. Dowlan, who appears in the lead part, that of a forest ranger. Miss Fonda impersonates a mountain girl who has a longing for the luxuries of the rich, and the lover learning of this, and because of the similarity in appearance between her and another girl, induces her to take the place of the other girl at a masque ball at which the girl's mother is to announce her engagement. The rival starts to elope with the daughter whose engagement was to be announced, but their plans are thwarted. Supporting Miss Fonda and Mr. Dowlan

are William Quinn, Gladys Johnson, Neal Hardin, Jane Hathaway and L. M. Wells.

The Hobart Henley Company is filming "The Guilted Son," from story by L. V. Jefferson and scenario adapted by Henry Otto, who is in charge of the production. Semi-wealthy parents desire their son shall marry an heiress in order to improve their financial condition, but he pays a visit to Universal City and sees the filming of pictures, and becomes infatuated with a motion picture actress. The parents, not knowing of this, proceed with their plans for his marriage to the girl of wealth, and they learn of his intention the evening of a reception for their bride elect, when the youth and the actress elope. The parents disown the lad, and when money is gone the actress returns to the studio and proves herself loyal to her husband, and thus gains the good will of her parents-in-law. The subject will show many scenes of Universal City.

Dual Role for Gretchen Lederer

"Orders is Orders," is a one reel comedy produced by Francis Ford and showing the pranks of college boys. The cast of this is made up of Mina Cunard, Ernie Shields, Vic. Goss, Mark Fenton and Ben Clark. Gretchen Lederer is being featured in a two reel subject in which she plays a dual role. The title of this is "A Secret Service Affair," by F. McGrew Willis, and being produced by Joseph DeGrass. The likeness of two women, one a member of a foreign secret service bureau, and the other the wife of a business man, causes not only domestic difficulties for the business man and wife, but creates international disturbances. Supporting Miss Lederer are Arthur Shirley, Lon Chaney and M. K. Wilson.

The manner in which men are induced to be patriotic in the matter of supporting their country during war, is brought out in the two reel subject "The White Feather." Women of the country adopting the feather of cowardice and sending it to men who do not answer the call to colors. A jealous woman uses this means to seek revenge, and is later brought to realize the effect of this act. This is being produced by Rupert Julian, supported by Hazel Buckam, Elsie Jane Wilson, Frank Cooley, and Bobbie Roberts.

For the three reel subject "The Spell of the Hassayampa," from story by Peter B. Kyne, adapted by Ben Cohen and being produced by Joseph Franz, Sherman Bainbridge, Jack Holt and Edith Sterling have been selected as the principals of the cast. This is an Arizona story of the prospecting days in which the Indian legend regarding the Hassayampa river that "he who drinks from it and rises turning his eyes up stream will never speak the truth again, and he who drinks and rises with his face turned down stream will never leave the desert," plays an important part and comes true in this instance.

"Little Stories of Life"

Jacques Jaccard, but recently returned from Lake Tahoe, where he directed the Victor-Kerrigan Company, is filming a series of one reel subjects, each complete in itself, which will be released under the general title of "Little Stories of Life." The first, entitled "Promises to Pay" deals with an everyday instance of a business man being unable to meet his obligations and picturing the result in many cases. In this there is a misunderstanding between husband and wife which is brought to a happy reconciliation by a singular co-incident. The second of the series is "The Awakening of Patsy," a story of the Bowery wherein a rich young man who is not true to the chorus girl he courts is made to fulfill his promise by Bowery friends of the girl. The players for this series are Peggie Cordray, Alva Blake, Raymond Russell and Sis Matthews.

The Francis Ford Company has left for San Francisco to film "Good Morning, Judge," a two reel comedy bordering on the slapstick variety wherein a handsome jewel necklace causes untiring efforts on the part of the custom officers, the family, the servants, and even the dogs of the home. The company is composed of Ernest Shields, Gene Hathaway, Mina Cunard, Walter Belasco and Lewis Short.

The Allen Curtis Joker Company is filming "The Magic Ring" from scenario by James Dayton, wherein a simple country boy inherits a fortune from his uncle in Egypt, which when delivered consists of the ring. The cast for this includes: Gale Henry, Max Asher, William Franey, Milburn Moranti and Lillian Peacock.

Paul Bourgeois, new animal trainer at the Universal zoo, and Madame Bourgeois, are playing the leading parts, supported by Marie Walcamp and Fred L. Wilson in "The Tiger Woman." The story is by Mr. Bourgeois, and the direction is in charge of Norval McGregor. This will consist of three reels with scenes laid in Central Africa. Practically all of the African animals at the Universal zoo will take part in this, and there will be a number of highly sensational scenes.

Nestor Films Story of Jealousy

The Nestor Company, under Horace Davies is filming "The Other Man's Wife," written by Al. E. Christie, wherein jealousy arises between two newly married couples who take up life in a bungalow court. There are misunderstandings and more misunderstandings and a breach in the bliss of the two households, but all are brought to see the real intentions of the other, and happiness again reigns supreme. Ray Gal-



(Left to Right) ROBERT LEONARD, HELEN WARE, EX-GOV. SLATON OF GEORGIA, AND HOBART BOSWORTH

agher, Neal Burns, Billie Rhodes and Corrin Lesser are the newly weds.

Business Manager George Stout of the Keystone Film Company is now besieged night and day with contractors, salesmen and others "interested" in the new studio to be built by the Keystone Film Company. He is in charge of designing the new building which is to be of concrete and hollow tile. Already the Administration building is well under way, and as soon as this is completed, the business and scenario departments will move in and the building they now occupy will be raised to make room for a fire proof structure in which will be located the projection rooms and laboratories. The entire rebuilding process will require several months.

At the American studio a frontier military drama entitled "The Buzzard Shadow" is being filmed with May Allison and Harold Lockwood in the principal parts. This will consist of four or five reels. Many of the scenes are being made at Monterey, and others will be taken on the Mojave desert.

The Marguerite Snow Quality Pictures Company will soon take up the filming of an adaptation of the legitimate stage success "Rosemary." This play ran for several seasons in New York and Chicago, with John Drew in the leading part. The play has excellent features for screen adaptation, and the scenes will be made in Hollywood.

"Locked In" is the title of a one reel subject being filmed at the Selig zoo with a cast composed of Edward Wallock, stock broker; Earl Fox, telegraph operator; Fred Hearne, cashier, and William Scott, burglar. It will be a peculiar photoplay in that no woman will take part. It is an adaptation from a short story by W. C. Clifton, Selig scenario editor. Scenes are laid in a broker's office where an irresponsible telegraph operator is about to commit a crime when his action is deferred in order that he may save the life of the cashier.

Bessie Eyton as Japanese Woman

Bessie Eyton is to be featured as a Japanese woman in a three reel drama being produced at the Selig zoo, scenario for which was prepared by Lillian Brown Leighton of the Selig Stock Company. The play revolves about a misunderstanding between a girl and the man she loves, and he, played by Edward Piel, goes to Japan where he marries a native girl. Later the two Americans meet, and the manner in which the former sweetheart of the man disposes of the broken-off love affair which gives the story an unusual finish. C. C. Holland, Richard Morris and Virginia Kirkley also appear in the cast. The direction is in charge of Lloyd B. Carleton.

A preachment against early marriage by couples who are not thoroughly matured in mind, is contained in a one reel Selig subject now being made, entitled "Young Love." The cast includes Marion Warner, Leo Pierson, Lillian Hayward and Lafayette McKee and Tom Santchi is directing.

"When the World Stood Still," is a three reel modern fanciful story in which a young woman of flirtatious character, played by Kathlyn Williams, has driven a young man to set the time for his suicide. In a dream she meets Father Time and attempts to induce him to stop the world or set it back one hour, and he then shows her the folly of her request, as well as that of her past life. This subject is being made at the Mission zoo under the direction of Frank Beal.

House Peters, who has been at the coast playing with Lasky's and at the NYMP studio, departed this week for Philadelphia, where he will appear in a number of features for the Lubin Company. While on the coast Mr. Peters has appeared in a number of highly successful photoplays, playing lead in each subject.

Paul Hearst, technical director of the Kalem Glendale studio, has prepared for "The Mansion of Despair," a number of extraordinary sets. For one a three room suite of ivory furniture was secured from a local dealer, who sent his home decorator



VIVIAN CAPLES (Lubin)

to the studio to co-operate with Mr. Hearst. This subject will consist of four reels.

Billie Burke in A Temperamental Outburst

There was a burst of temperament at the NYMP studio this week when information was given Billie Burke through her maid that she was to appear in the next scene in pink pajamas, and the actress positively refused to comply until shown the script for the story which described the nighties. It wasn't the pajamas that Miss Burke objected to, but the fact that all employees at the studio would have ample opportunity to see her in her nocturnal apparel. Pro-



THE HOME OF THE OLIVER MOROSCO PHOTOPLAYS, LOS ANGELES

DIRECTOR FRANK LLOYD AND SOME OF THE "JANE" COMPANY

ducer Ince arranged this one difficulty by having the set screened in, and the storm was over.

H. B. Warner has arrived at the NYMP studio for an indefinite engagement. William S. Hart, Clara Williams and others of Inceville, together with Director Charles Swickard are spending several days on the Mojave desert where western scenes are being made. Among other stunts Mr. Hart is booked to do is that of a fall from a madly galloping horse.

Inceville has again outdone itself, and another larger and greater set has been completed. This is 38 x 128 feet for the military drama in which Frank Keenan is being starred, and being produced under the direction of Reginald Barker. More space was needed than the large new stage would give, and an addition was built. The set has twenty mammoth pillars rising to a height of twenty-five feet, and is the throne room of a barbarian monarch.

Director Walter Edwards, Mary Boland, Willard Mack, Frank Mills and others of the NYMP players are spending a week at the Grand Canyon making exterior scenes.

New Chaplin Subject Finished

The Essanay-Chaplin Company has just completed filming scenes for "Shanghai'd," which consists of two reels, and the players have returned from life on the schooner, and are now taking a much needed vacation. The cast for this subject, which will be shipped East this week, includes Chaplin, of course, Wallie Ruggles, Patty McGuire, Harold Holland, Margie Reiger, Lee Hill, Lawrence Bowles, Miss Edna Purviance, and others.

"Luke, Love and Chloroform," is the title of number eleven of the "Lonesome Luke" series made by the Rolin Film Company under the Phonofilm brand on the Pathé program. In this Harold Lloyd as Luke, and Harry Pollard as Snug have an awful time with their new machine, which lands them in a hospital. Beebe Daniels is the heroine, and Gene Marsh is the head nurse. The direction of this is in charge of Hal Roach.

Constance Collier is soon coming to the West Coast to appear in two productions of the Pallas Pictures or Morosco Company, and workmen are now completing the sets. Virginia Foltz, former star of the legitimate stage, remembered for her remarkable work as Pepita in "Madame Sherry" for three seasons, and who toured South America in "The Merry Widow," is also engaged. Miss Foltz retired from the legitimate stage several years ago, when she married a California real estate dealer, and this is her first motion picture engagement. Another new member of the Pallas and Morosco Stock Company is Helen Eddy, late of the Western Lubin Company.

The kidnapping of Harkless, the small town editor, in "The Gentleman from Indiana" has been accomplished, scenes having been made of the Cross Roads this week, together with many other important ones of this subject. Remarkable night pictures were made at the street scene set, comprising a block in Plattville, Indiana, when it became known that Harkless had had been kidnapped by the Cross Roaders.



CHARLOTTE BURTON IN HER DARING ORIENTAL COSTUME (Chapter 24—"THE DIAMOND FROM THE SKY")

The beginning of the organization of the vigilantes committees, supposed to occur at midnight, was filmed at nine o'clock by the aid of fifty radium flares, and ten Windfield Koerner lamps. Although this is the dry season in Southern California, and there has been no rain since early in the Spring, there was plenty of it during the making of these scenes as the scores of garments hanging on a clothes line at the studio were proof of. The rain effects were secured by the use of a number of two and a half-inch nozzles, and for more than two hours the fifty or more extra men waded in mud while a regular Hoosier rain, thunder and lightning storm was at its height. In addition to this the torch light parade of the political party and the campaigning of the country editor scenes were made prior to the rain.

Unusual Scenes in "Ramona"

The filming of "Ramona" by the Clune Film Producing Company under the direction of Lloyd Brown and Donald Crisp has begun. In the picture there will be three Ramonas as in the book, one for each episode. The prelude which will consist of four reels will be made at the authentic locations described by Helen Hunt Jackson in this historical story of Southern California. Locations for this episode have been selected at San Diego, Santa Paula, Santa Barbara, San Clemente Island, in the San Fernando Valley, and at San Francisco. All of these places were named from saints or fathers who established missions there. The company embarked at San Francisco in two rigged schooners, replicas of the type used in 1850, the time of the first episode, and the scenes made on the high sea and at the landing of the boats at Santa Barbara. On San Clemente Island unusual pictures were made in which the ten thousand goats grazing on the rocky island took part. Every detail had been worked out prior to commencing this production, and one of the massive sets is that representing Santa Barbara and the wonderful mission there as it appeared in 1850.

It was impossible to make this scene at the Santa Barbara mission as considerable changes have been made at the mission in the last sixty-five years, and it was impossible to build the set about the mission because of the sites now being occupied by modern residences.

Miss Edna Goodrich, Tom Meighan, Director George Melford and a company of Lasky players have gone to Bear Lake valley to make scenes for Miss Goodrich's first subject. Cecil B. De Mille will take up the filming of "Chimmie Fadden Out West" the first of the week with Victor Moore in the name part.

Night scenes were made this week at night in Laurel Canyon in the foothills west of Hollywood, consisting of the holdup of an automobile and the capture of the holdup men for scenes in "Mr. Grex of Monte Carlo." Director Frank Reicher has been selecting locations for this for the past week. A millionaire's Italian villa in Pasadena will be used for a number of scenes, and a great set will be built on the palisades at Santa Monica to represent Monte Carlo. Carlyle Blackwell, who has had eleven weeks' vacation, returned to work this week.

Jim Jeffries, ex-champion heavyweight pugilist, did his first work outside of a prize fight ring for the screen this week at the Quality Pictures corporation studio where he appeared as the trainer of Francis X. Bushman. In this, a number of exhibition bouts were given in which he and Mr. Bushman took part. These are for the six-reel subject, "Pennington's Choice," which will serve to introduce Beverly Bayne as a Quality star.

Two thrills at least were given the "Hazards of Helen" Kalem pictures being made this week, when Helen Gibson climbed over a moving train going at the rate of thirty miles an hour, jumped from a freight to a flat car, climbed over the tender into the engine and brought the train to a stop, and when Robyn Adair lifted Miss Gibson to a window that she could climb in while the train was in motion, the actor climbed under the rods, braced his knee against the rod brace, and leaned his body out so that it would support the actress.

"Stingaree" Series Begun

Work has been taken up by Director James Horne, at the Glendale Kalem studio in the making of "Stingaree" series. The locale for these will be Australia, and the scenarios are adaptations from the stories by Hornung. Miss Marin Sais will play the lead with Mr. True Boardman playing opposite, and the supporting cast will include Ollie Kirby, Thomas Lingham and Paul Hurst.

"Three Brave Hunters" is the title of a one-reel comedy made by the H. C. Matthews Company for Universal release. The scenario is by Seymour Hastings, who had charge of the production. The time of this picture is the fifteenth century, and depicts how the local lover of the little waitress at the coffee house proved to his sweetheart that the three braggers were cowards. The name parts are taken by Johnnie Cook, A. Edmundson, James Kelly, and they were supported by Violet Drew and William Dale among others.

JUST TO MAKE TALK

By LONGACRE

SCREEN Club elections come Saturday, October 2. Four tickets are in the field although the competing candidates are not so numerous because the tickets run very much alike. The nominees are as follows, the nominee on the regular ticket being given first in each case:

President, Billy Quirk, Paul Scardon.
First Vice-President, Harry Myers, Tefft Johnson.

Second Vice-President, Adam Kessel, Daniel Frohman, William Farnum.

Third Vice-President, Robert Edeson, Carl Laemmle.

Corresponding Secretary, Harry Ennis, Harry Spangler.

Recording Secretary, George D. Proctor, R. E. Welsh, Glen White.

Treasurer, John N. Race.

Board of Governors (four to be elected), C. A. Willat, Harry Morey, William Garwood, Arthur Leslie, Hopp Hadley, George De Carlton, William H. Tooker, Arthur Ashley, William Steiner.

Adolph Zukor is treasurer, and B. P. Schulberg assistant treasurer of the Motion Picture Hospital Fund.

The Harvard Film Corporation, of 231 Tenth avenue, New York City, will soon enter the field. Billy Quirk, a screen comedy star for many years, will direct the comedies and appear in them personally. Other players include Tammany Young, Marie Weirman, Marie Rohmere and Laurie Tackin. Frank Donovan is scenario editor.

Edgar Lewis' first picture with Lubin will be "The Great Divide"; scenario by Anthony P. Kelly.

Hear that John T. Tippet tripped from London to France to hand Sarah Bernhardt a ten thousand dollar check for her services in a Universal Broadway Feature. The picture has been completed in Paris, it is understood.

Distributing affiliations have been completed by which the Authors' Film Company will handle the features made by the new Plimpton Epic Pictures, Inc. Horace G. Plimpton, manager of negative production for seven years, is the head of Plimpton Epic Features.

Bessie Bannon, secretary to Horace G. Plimpton during his seven years as manager of Edison negative production, has resigned from her position at the Edison studio. Mr. Plimpton resigned several weeks ago and Miss Bannon's brother Frank left about two weeks ago.

Laura Oakley, actress and police chief

at Universal City, is now the wife of Milton Moore, a camera man.

George Kann, former private secretary to Carl Laemmle, and a trusted Universal employe, has just been made business manager of Universal City, and thereby an important post falls into good hands.

Harold H. Spector, scenario writer, has left the World Film ranks and is freelancing, both original material and adaptations. He is doing some work for Tom Ince and Triangle.

George F. ("Lefty") Miller was married in Jersey City September 24 by the mayor



GERALDINE FARRAR AND VIRGINIA ROTHACKER, DAUGHTER OF W. R. ROTHACKER

to Caroline Ryan Green, of Springfield, Mass. "Lefty" is well remembered by the baseball profession as he was formerly pitcher of the St. Louis Nationals, and before that played with Seattle, Norfolk, Denver, Williamsport and Butte. "Lefty" has been connected with Pathé Freres for the past three years.

W. F. Haddock, one of the Gaumont directors of Rialto Star Features, has returned with his company, headed by Florence Tempest and Marion Sunshine, from the Catskill Mountains, where they took exterior scenes for the three-reel drama "Sunshine and Tempest."

Edwin Middleton, Gaumont's Casino Star Comedy director, is buying great quantities of milk these days, due to the fact that his next comedy, entitled "A Corner in Cats," calls for the use of some hundred feline marauders.

The Edison baseball team recently beat

the Vitagraph aggregation, eleven to seven, in an eight-inning game, called on account of darkness and also because the players were tired. All the "trouper" from both studios turned out. This carries with it the championship of the bona fide studio ball teams.

Arthur James, director of Metro publicity, again cops the week's prize for sustained humor. Here it is:

"Enthusiasts about Metro pictures are constantly on the increase, but it is seldom that one goes so far as the fan who sent the following to the Metro offices early this week:

"CORA, who would always have *HER OWN WAY*, went down *THE HIGH ROAD* to meet *FIGHTING BOB*, and he, war-like as ever, took *THE FLAMING SWORD* in his hand and swore to kill *SATAN SANDERSON*, to be revenged for *THE SHOOTING OF DAN McGREW*. However, *THE VAMPIRE*, who was of *THE ROYAL FAMILY*, and always wore the insignia of *THE SECOND IN COMMAND*, wanted to see *THE SHADOWS OF A GREAT CITY*, and as she was *ALWAYS IN THE WAY*, her parents let her go with *THE COWBOY AND THE LADY* to see *MARSE COWINGTON* in *THE SEALED VALLEY*, and there try to make *HER GREAT MATCH*. But *WHEN A WOMAN LOVES* someone else as she did, and having *THE HEART OF A PAINTED WOMAN* besides, it is hard for her to get *THE RIGHT OF WAY* over *THE BRIDGE* or *THE BIGGER MAN*, who stands between her and *THE MIDDLE-MAN*, whom she loves, chiefly because she is regarded as *AN ENEMY TO SOCIETY*. But he said to her, "*GREATER LOVE HATH NO MAN*, and if you have *THE SOUL OF A WOMAN*, you will be *MY BEST GIRL*, and I will buy you a hat with *FOUR FEATHERS* on it."

IN AND OUT OF TOWN

Charles Capellani, brother of Director Capellani of the World Film forces, has arrived in New York to appear with the French players. He is accompanied by his mother.

Stanly Twist is back in town, looking healthy after a rest of nearly a year. Don't breathe it, but Stanly will be heard from soon.

W. T. Rudd, who owns a chain of theatres in Australia, has sailed for home via London.

H. M. Horkheimer, president and general manager of Balboa, is on his way to New York on his annual business trip.

Lou-Tellegen is back in New York, after a summer at the Lasky studios.

CHANGES OF THE WEEK

New Lubin players in Edgar Lewis' company are House Peters, Mary Moore and Warner P. Richmond.

David Horsley continues to sign stars at the rate of several a week. This week's captures are Mabel Van Buren, Grace Gibson, Marvell Spencer and Donald Bowles, all players, and Carl M. LeViness, director. Leona Hutton and Margaret Gibson joined the Horsley forces last week.

Jeanne Eagels, a beauty of the speaking stage, will play opposite Arnold Daly in "The House of Fear."

Helen Holmes, creator of the "Hazards of Helen," has joined the Universal.

Alexandra Carlisle, legitimate actress of renown, will appear in "Creeping Tides" for Equitable.

George Beban will play in two World Film pictures. The first, "The Roue," is a five-reeler written by Beban himself.

Gladys Hulette, ingenue, goes from Edison to Thanhouser.

Harry Scott is now in charge of the Kleine Philadelphia office, H. A. Bugie going to open a new office in Cincinnati.

J. A. Fitzgerald, late director of All-Celtic comedies, is with the "Morning Telegraph."

Edna Payne, for nearly two years with Eclair, joins the Universal Pacific forces with Murdock McQuarrie's company.

Edwin August, director and actor, leaves the Shuberts for Kleine.

George W. Erdmann, former manager of the Bijou Dream and Elmwood theatre in Buffalo, has been made photographer for the Enquirer-Universal news-weekly.

Aaron Hoffman, who has written more than 700 vaudeville sketches, and William Jerome have joined the Keystone scenario staff.

Glen White, Universal, goes from the Eastern to the Pacific Coast studio.

Charles E. Moyer, late of the Reading (Pa.) "Telegram and News-Times," joins the Paramount publicity forces, assisting Tarleton Winchester.

Harold Frederic Rendall, who was for some time associated with the advertising department of MOTION PICTURE NEWS, has joined the ranks of the benedicts. The execution took place at Newark, N. J., the bride's home, September 22. Mrs. Rendall was Miss Vera Clara Uhl.

Helen Starr has lately joined the forces of the Universal Film Company, and will write publicity matter for that firm. After graduating from the Stanford University in California, Miss Starr gained newspaper experience on the Pacific Coast and in New York.

"LIFE OF EARLE WILLIAMS" IS PUBLISHED

Earle Williams of the Vitagraph Company, is the first of the motion picture players to have the story of his life enclosed between the covers of a book. "The Life of Earle Williams" is just off the press, and is claimed to be written in an interesting way with chapters on "Stage Work," "Thrilling Experiences," "Film Work," "Home Life," etc.

Brenon Marshals Fox Forces for 3d Week in Jamaica

On Completion of Kellermann Picture in the Island He Will Win Real Title to "Director-General" by the Command of 2,500 "Extras" and 700 Laborers



ONE OF THE THIRTY-TWO DRESSING ROOMS

HERBERT BRENON

SCULPTOR'S AND MODELING DEPARTMENT

THE third week of the activities of the Fox company engaged in making the spectacle in which Annette Kellermann is to be starred, under the direction of Herbert Brenon, was marked by energetic acceleration all along the line.

The companies have now settled down to hard work and have become accustomed to the conditions prevailing in Jamaica, under martial law. The new studio, on the site of the Rose Gardens, a Kingston resort, is almost completed and a lighting system has been installed, to connect with the powerful studio lights sent from New York with the third of the companies to sail, which landed on the island last week.

Director General Brenon and Assistant Director Morrissey have been simultaneously holding business conferences with the auditors sent by William Fox from New York to take care of the complicated financial affairs connected with the enterprise, and reading and revising manuscripts and rehearsing the first scenes for the under-water city.

Mr. Brenon is in very truth all that his title infers, as before the picture is finished, he will have under his command 2,500 people, including natives of the island, actively engaged in Miss Kellermann's support, beside a battalion of laborers numbering more than seven hundred, not to mention wardrobe women, the electrician staff, property men and stage hands.

Two large open-air stages have been erected and have already been worked upon. Although the authorities of the island cannot understand how work can be kept up at such a terrific pace, they granted special permission to the William Fox officials to work on Sundays up till twelve o'clock. This is a great concession and is much appreciated by Mr. Brenon and his fellow workers.

The costume department, already erected and in full working order, under the supervision of Mrs. Irene Lee, con-

tains more than 5,000 costumes, ranging from the designs of wild animals' heads and grotesque dresses to richly embroidered silks and brocades and all the glittering pomp of the orient.

As has been the case since the arrival of the companies on the island, Mr. Brenon has been flooded with offers from the military and civil authorities to do everything in their power to aid in making the picture.

COOPER, IN AUTO SMASH, BACK AT EDISON STUDIO

Bigelow Cooper returned to the Edison studio this week, very much battered up from an automobile trip to Pennsylvania, but with his perennial good nature unscathed. He was touring and, when nearing Stroudsburg, suddenly came upon another auto. The road was both slippery and narrow, and as he put on his brake suddenly, he struck a rock, throwing the automobile completely over and hurling him and his friend into the ditch, the car partly on top of him. The fenders and shield were smashed and the side of the body bent in, and it was miraculous that the player escaped death. He suffered lacerations of the arm and legs, and is, as yet, unable to lift his arm. His friend received a bad nervous shock.

ROSKAM IMPROVES FILMS FOR RELEASE

Edward M. Roskam, well known to the trade, has opened up a "film hospital," where pictures having poor construction, weak tilting, dragginess, lack of continuity and poor photography, are projected, cut, titled, reconstructed, examined and edited over and over again until it receives an O. K.

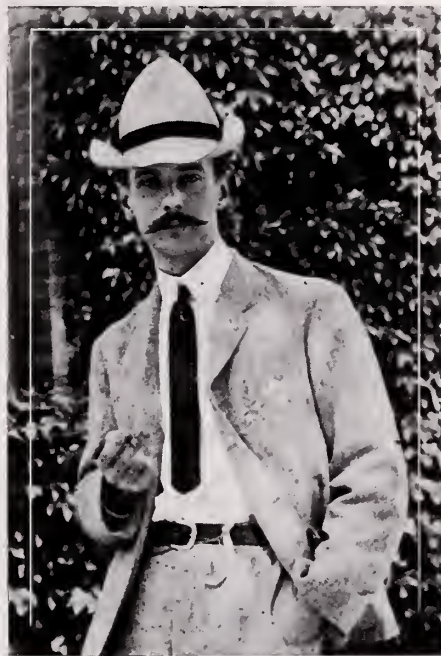
Mr. Roskam has edited a great many of the productions released through the Metro Pictures Corporation, World Film Corporation, Life Photo Film Corporation and the California Motion Picture Co.

Ditmars, Zoo Expert, Makes Snake Pictures for "U"

Greatest Authority on Reptile Life, Curator of New York's Big Animal Collection for Fifteen Years, Films Deadly Serpents for Pictures, Released Under Powers Brand

THE wonderful motion pictures of animal life which have been made by Raymond L. Ditmars, curator of the Bronx Zoological Gardens, New York, have been purchased by the Universal, and are being put on the regular program in split-reel installments.

For fifteen years, Professor Ditmars, who is a fellow of the Zoological Society, has been in charge of the collection of mammals and reptiles at the Bronx Zoo. Three years ago he began to make moving pictures of the animals. In order to obtain pictures of his charges just as they lived and fought and died, Professor Ditmars built a special studio at Scarsdale, on the Hudson, where



EUGENE DITMARS

the most intimate secrets of the creatures have been revealed to the all-seeing camera.

It required a sympathetic as well as a scientific mind to search for inspirations in work such as Dr. Ditmars has done. Mrs. Ditmars was an able aid. In one particular instance Mrs. Ditmars was a star-director. A deadly ring-necked cobra was being filmed. This species spits its venom toward and into the eyes of the intruder. Mrs. Ditmars had been watching the operation from the far end of the studio, where she had been entreated to remain. The sorely frightened camera operator was grinding his crank within fifteen feet of the cobra.

"The deadly stare of that snake is positively uncanny," said Mrs. Ditmars. "How wonderful it would be if the camera could look him straight in the eye and picture him as I see him now."

Her advice was acted upon. The doctor and his wife put on goggles, to protect them from the poisonous spray, and the camera was focussed upon a spot not four feet away, then belted to an electric motor. The snake was slid along on a long pole in front of the camera and photographed.

Mrs. Ditmars was not satisfied. She

wanted the snake to rear and pose. Moving to the elevated stage, she flicked a handkerchief at the reptile, which reared to meet her. It struck and posed again, then darting with such force as to slide from the platform and fall almost at Mrs. Ditmars's feet. Her husband reached forward to swing her away, but she had jumped upon the housing of an electric coil. The snake wriggled away under her feet, sending the electrician rushing through the door for safety.

The work of photographing mammals, reptiles and insects demands much varied ingenuity. Some of the mammals that are large enough to be dangerous take many liberties in the studios, and at times do considerable damage. In order to avoid any trace of cage work in the pictures the subjects have the free run of the place and are enticed upon the stage with food or by rock shelters built for them.

The promptings of a hungry stomach are found to be most effective in the stage management of the theatre of Nature, and many of the pictures are made at feeding time.

The development of the eggs of frogs was obtained with a camera set before a Bohemian glass jar and from this position recording a few feet of film each day. One of these cameras did such duty for a period of three months. The life history of several spiders was obtained in similar manner.

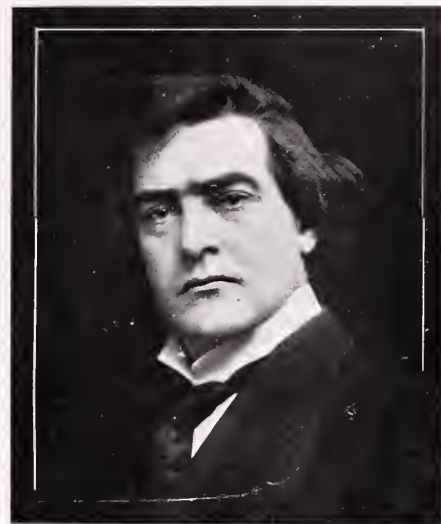
The story of a large species of Lycossa, or wolf spider, was recorded throughout upon the same "field"—a gravelly hollow six inches square. After each photograph was taken the inclosure was covered with a bell-glass and wet sponges to provide moisture, for many spiders are particularly delicate as captives.

There are many other very interesting studies which the curator has managed to record with the aid of the camera—studies which will interest, amuse and educate the picture audiences throughout the entire country.

These pictures are being released under the Powers brand of the Universal.

TYRONE POWER BELIEVES IN A HAPPY MEDIUM BETWEEN ART AND DOLLARS

Tyrone Power, featured star of the Selig Polyscope company, who recently made his debut in this company's Red Seal play, "A Texas Steer," made an interesting statement anent the matter of art vs. dollars.



TYRONE POWER

"The question of commercializing art," said Mr. Power, "is largely a question of individuals. As in other pursuits, the stage has men whose sole aim is the dollar mark. Luckily, however, these are in the minority and the men and women who place their art before all else are numerous."

"There is no reason why an actor or an actress should deny himself and herself any of the necessities of life in order to better art, but there is less reason why they should neglect their art."

STEINMETZ IN MONTANA FOR PATHE

B. I. Steinmetz, who has been connected with several film companies on the Coast for the past three years, is now representing Pathé in Montana and reports a big business on "Neal of the Navy" and "Gold Rooster Plays."



RUINS OF THE FAMOUS PLAYERS FILM COMPANY'S STUDIO, IN WEST 26th STREET, NEW YORK, DESTROYED BY FIRE SEPTEMBER 11

BALBOA STAGES "NEAL" SCENES AT SAN DIEGO FAIR

•Moving picture day at the San Diego Exposition recently, seemed more like Balboa day, because of the large turnout from the Long Beach studio. It just happened that the date selected by the fair management came at a time when Balboa's "Neal of the Navy" company was working in San Diego, using some of the warships in the harbor.

To help the exposition people entertain their guests, the Horkheimer brothers arranged to do a part of their work on the fair-grounds. The United States marines encamped there were utilized in this connection. Lillian Lorraine, William Courtleigh, Jr., Lucy Blake, Charles Dudley and a number of other well known players.

Much interest was manifested in the "Neal" exhibit because it brings the navy department to the favorable attention of the people. They poured out in large numbers. In honor of the assembled motion picture players, the Exposition management served an elaborate banquet in the evening at the Critobal cafe, on the fair grounds.

Around the tables were many screen celebrities. Balboa was exceptionally well represented. Among those present were E. D. Horkheimer, Bertram Bracken, Jackie Saunders, Madeline Pardee, Lewis J. Cody, Dorothy Dalton, Harry Harvey, Joe Brotherton, Lucy Blake, Douglas Bronston, H. O. Stechlan, Ruth Lackaye, William Courtleigh, Jr., Ethel Fleming, and Cullen Landis.

"Ham," Kalem Comedian, Started in Heavy Parts

Lloyd V. Hamilton, Playing Lead in Dramatic Subject, Amused Himself Burlesquing the Character and Officer of Company, Impressed by Imitation, Ordered Him in Comedies

WHEN a photoplayer in the leading role of a dramatic production about a year and a half ago amused himself between scenes by burlesquing the character in which he had been cast, it never occurred to him that his means of whiling away the time was to have a profound effect upon his career. Nevertheless, such was the case. One of the officials of the company for which he was working, saw the clever burlesque and immediately ordered the actor's transfer to a comedy company. Six months later, the player had emerged from the sea of obscurity to a place among the screen's most popular comedians.

The actor whose career was thus completely altered was none other than Lloyd V. Hamilton, the Ham of Kalem's famous comedies. While in a reminiscent mood the other day, Ham related some of his experiences since entering the film field.

"My first experience wasn't a very encouraging one," Ham began. "In the first place, the man in charge of the studio where I applied for a position refused to give me a job until I had told him the story of my life. Its humor and pathos and the fact that among my ancestors I numbered a grandfather and grandmother, finally caused him to decide that I possessed all the qualifications which are necessary for good horsemanship.

So he told me to come around the next

day, when I would be given a job. When I showed up bright and early the following morning, they gave me a horse that was camera-wise and that knew more about pictures than I could learn in a week. Well, after staying on his back through thirty scenes, I decided to go back to the stage.

"But I had the motion picture fever," Ham went on, "and before long I had landed a job with another company.



LLOYD V. HAMILTON

Campbell Picks "Types" for Roles in Selig Plays

Director of Polyscope Begins a Production by Making Careful Selection from the Hundreds of Players in Its Studios to Suit Each Part

THE directors of the Selig Polyscope Company are out to obtain results—that is the slogan of this organization which films Red Seal plays at immense studios on the Pacific coast and in Chicago, Ill. Colin Campbell, dean of the directing corps, the man who produced "The Carpet from Bagdad," "The Rosary," and "Sweet Alyssum," is very methodical in his labors.

He is also a great believer in types, and when he starts to work on production he has made a careful selection from the hundreds of players who form the Selig stock companies. Very frequently, should he be unable to find the exact type he wishes, he will go into the highways and byways in search for a type which will lend proper atmosphere to the stories he directs.

Mr. Campbell has never worked for any motion picture manufacturer other than William N. Selig, who first discovered the talent he possessed. Publicity men and magazine writers have endeavored times without number to secure photographs of Mr. Campbell, and his reply is generally as follows: "Oh, go see John Jones—he's strong for that kind of thing." Needless to remark, no photographs are forthcoming.

Colin Campbell is respected and admired by his players, is strong for discipline, and has no thoughts for anything but the production of the particular picture upon which he is working.

T. N. Heffron directs Selig Red Seal

plays, released through V-L-S-E. He directs the Selig stock company at the Chicago studio. He is responsible for "The House of a Thousand Candles," "A Black Sheep" and other productions to be released through V-L-S-E. Heffron's principal pleasure outside of working hours is driving a touring car.

Heffron before he entered the motion picture business was an actor and later a director of stock companies. He served for two years with Famous Players before joining the Selig company.

He has directed Harry Mestayer, Grace Darmond and Otis Harlan, stars of the Selig company.

Other well known Selig directors whose work will sooner or later prove a revelation for photoplay patrons with whom Selig Red Seal plays are popular include: Thomas Santschi, George O. Nicholls, Tom Mix, the cowboy actor-director; Frank Beal, and others.

VITAGRAPH COMPLETING "ISLAND OF SURPRISE"

Eleanor Woodruff, Zena Keefe, Anders Randolph and William Courtenay, under the direction of Paul Scardon, have about finished "The Island of Surprise," the Vitagraph Blue Ribbon Feature, in which is staged a fight between castaways on a desert island and a horde of blood-thirsty savages.

"It was not until I joined Kalem that Bub, my life-long chum, joined me," Ham continued. "We have a mighty good time in pictures, Bud and I. In fact, we have as much fun taking part in the Ham comedies as the photoplay patrons do in watching them on the screen.

"As an instance, here's something that occurred the other day—only in this case, it was Bud who did the laughing. While taking part in a scene in one of the forthcoming Ham comedies, I got ready to be pulled off a dock. A rope, about fifteen feet long, fastened me to a speedy motorboat. Well, I anticipated a gentle jerk, a pleasant dive into the cooling waters and then a correct and pleasing imitation of surfboard riding.

"What I actually experienced," Ham ruefully declared, "was a violent tug, a cannon-ball flight through the air and then a whack! as the whole Pacific Ocean rose to meet me. Followed hours—or so it seemed—in which I traveled through miles and miles of waves and swallowed a few of them on the way, until I heard someone talking. It was Bud, and when he said, 'Haul him out, we've reached China,' I didn't at all doubt his word.

"Another time, while working in Los Angeles, where some 'Ham' comedy scenes were being filmed, I was engaged in a battle with a comedy cop. All at once the sky crashed down on top of me! When I woke up, I found that a real policeman, under the impression that I was trying to separate a fellow officer from his life, had come to his rescue by bouncing a nightstick upon my cranium."

WASHINGTON CONCERN TO FILM OFFICIAL CENSOR STAMPS

The Colonial Film Company, of Washington, D. C., with Sig. Boernstein as manager, has received the contract for the filming of the official state censorship stamp of Pennsylvania and Ohio. In competition with many others, this company was the winner for the design of the seals which it is daily turning out in hundreds of feet to meet the demand of the censorship boards of these states.

Mr. Boernstein has filmed a great deal of Government work, both of a scientific and industrial nature. His films on the House Fly, the Bubonic Plague, the Baby Milk Station, and several others of like subject are pictures that bring a practical lesson to the homes and remedies to the housekeepers.

MAURICE COSTELLO TO STAR IN "SAINTS AND SINNERS"

Maurice Costello has just begun work on one of the most important productions of his career as a Vitagraph star, in "Saints and Sinners," a domestic drama picturized from an original story by Ouida Bergere. Mr. Costello will be seen as Mathews Ashley, a bookworm, who tries to emulate his more carefree neighbors.

Van Dyke Brooke is at work on the production of the picture, which will be a Broadway Star Feature in three parts. Associated with Mr. Costello in its enactment will be such prominent Vitagraph players as Leah Baird, Adele de Garde, Garry McGarry and Mr. Brooke.

Move Whole Circus for Exhibition in Chapter 22 of "The Diamond from the Sky"



THE BIG CIRCUS SCENE STAGED BY DIRECTOR W. D. TAYLOR FOR CHAP. 22 OF "THE DIAMOND FROM THE SKY"

A FULL fledged circus, animals, performers, clowns and all the seemingly muddled activities enlivening its entourage is shown in Chapter 22 of "The Diamond from the Sky," the North American's photoplay.

Here is shown a regular circus right on the screen, and as a matter of fact, the

filmed performance is the only one it ever gave, although the performers are some of the best known in the "big top" business. It happened this way: When Director W. D. Taylor tried to obtain a traveling show in and around which to take his scenes, there was but one circus available and it was only after vast difficulty that an arrangement was made to move it to Santa Barbara.

Then came bad news; local officials of the town in which it was showing placed the entire aggregation of the "world's marvelous and dauntless performers" and its "glittering, glorious, galaxy of wild and ferocious animals" in quarantine.

It sure looked as though the production of the picture would be delayed. That is, it looked that way to everyone except Director Taylor. He immediately got busy on the long distance telephone and early the following day he received assurances from various sources that forty-eight hours would witness a strange assortment of men, women, horses, animals, wagons, musicians and all the human medley that makes up the entourage of a "big top" show, arriving in Santa Barbara.

They came. An announcement in the local newspaper invited everyone down to the baseball park the following Sunday to see "Taylor's Titanic Tent-show." And the residents of the town eagerly accepted. They saw a regular show, too, for Director Taylor had rehearsed his show at night, ably assisted by the ringmaster of the quarantined show, who somehow managed to escape the vigilance of the local authorities.

RUTH LACKAYE NOW WITH BALBOA

Ruth Lackaye, who is now playing character parts in Balboa feature films, has had a notable career on the legitimate stage. She was for many years a member of A. M. Palmer's celebrated stock company in New York. Her scrapbook is filled with newspaper tributes.

Scenario Men, Successful Writers, and Probably Able to Spell All Big Words in Dictionary, Photoed



THE KEYSTONE COMPANY'S SCENARIO STAFF

HAMPTON DEL RUTH, scenario editor for Mack Sennett's Keystone aggregation of comedy makers, is so proud of his band of aides that he rushed them out on to a set at the studio this week, and thus forced them to undergo the painful operation of having their pictures taken.

The group is made up of a number of celebrities and reading from left to right in the picture are Harry Williams, the song writer, whose four big hits were "I'm Afraid to Go Home in the Dark," "In the Shade of the Old Apple Tree," "Cheyenne," and "It's a Long Way to Tipperary;" Hampton

Del Ruth, Clarence Badger, author of more than one hundred Joker comedies and a number of vaudeville sketches; Frederick Palmer, former owner and editor of "The Rounder"; Gene Harvey, vaudeville and musical sketch author and playwright; Harry Wolze (standing), former director of Joker Universal comedies and scenario writer; Vincent Byrne, author of "Down Where the Wertzburger Flows," "The Man Behind," "Baffin's Bay" and other songs, and Charles Riesner, well known vaudeville sketch artist and popular song writer.

ADVERTISING HELPS FOR THE OVEY FILMS TO EXHIBITORS FROM HORSLEY

With the idea of assisting the exhibitor to realize upon the rapidly growing popularity of George Ovey and of the new Cub Comedies, David Horsley's new brand on the Mutual program, a tremendous publicity and advertising campaign has been planned and is now put into effect to reach and to attract the motion picture patron.

Material in different forms, such as life-size cut-outs, slides, photos of the comedian with his Cub, has been prepared and is available to exhibitors. In addition a publicity undertaking covering many hundreds of newspapers throughout the country has been effected by which the exhibitor will profit.

George Ovey is one of the big sensations in films. Six months ago he was entirely unknown to motion picture audiences. Today his name is known in many quarters and his fame continues to spread.

The Cub Comedies, with Ovey as the leading comedian, are likewise becoming popular. This is best indicated in the weekly increase in the orders for prints and also from the letters of commendation received from exhibitors.

Besides the Cub Comedies extensive means of exploitation will also be in vogue in the interests of the Centaur Features and other David Horsley productions.

HAMILTON KING MAKING COLOR POSTER OF MARY MINTER

"Little Mary" Miles Minter, the Columbia Metro star, who has the stellar role in "Emmy, of Stork's Nest," a five-part feature photoplay now being completed for the Metro program, is posing for a color poster that Hamilton King, the well-known painter of pretty girls, is making of her in the Central Park studios, 27 West Sixty-seventh street. Mr. King, whose pretty girls are as well known as those of Christy, Gibson, Fisher and Stanlaws, prevailed upon Miss Minter to pose for the picture because of the winsome, childish loveliness which has captivated the hearts of so many audiences of the stage and screen.

The poster will be used on the cover of one of the magazines of national circulation to which Mr. King is a constant contributor of pictured feminine beauty, and on a poster which will be used by the Metro Pictures Corporation in future photo-productions in which "Little Mary" is starred. The first of these will probably be "Emmy, of Stork's Nest," and Mr. King is hastening his work on the portrait in order to finish it in time for the release of this photo-dramatization of J. Breckenridge Ellis' great novel.

LUCILLE CAVANAUGH TO APPEAR IN PATHE FEATURE

Through the courtesy of Florenz Ziegfeld, Arnold Daly, now producing feature for Pathé, was able to secure Lucille Cavanaugh, one of the stars of the "Follies of 1915," to do her celebrated "vampire dance" in Mr. Daly's second picture, "The River Alley Mystery." This picture is one of the Ashton Kirk series taken from the novels by John C. McIntyre.



OTIS HARLAN IN A CHARACTERISTIC POSE OF GENIALITY AND AVOIRDUPOIS FROM "A BLACK SHEEP" (Selig)

CRAUFURD KENT, IN PATHE GOLD ROOSTER PLAYS, APPEARED IN GILBERT AND SULLIVAN OPERAS

Craufurd Kent, who is appearing in the Pathé Gold Rooster Plays, produced by Edward José, is another of those clean cut, soft spoken, gentlemanly young English actors that have been adopted by the New York theatrical public and made their own.

He was born in London and appeared there with success in "The Geisha" and various Gilbert and Sullivan operas. He was with the "Miss Gibbs" company and first came to the United States with that production.

Later he was for three years with "The Pink Lady," and went with that company to London. An engagement with "Adele" followed, and he again returned to London with this production.

It is interesting to note that dramatic criticism in London was to the effect that "Mr. Kent's pronounced American accent hampers him in playing English parts!"

Mr. Kent had an important part in "Simon the Jester," and is now at work in "Nedra," both of them Edward José productions.

SELIG TO RELEASE "SWEET ALYSSUM" NOVEMBER 15

"Sweet Alyssum," written by Charles Major, author of "When Knighthood Was in Flower," will be released November 15 as a Selig Red Seal play through V-L-S-E, Inc.

"Sweet Alyssum" was produced by Colin Campbell and features an all-star cast, including Kathlyn Williams, Tyrone Power, Wheeler Oakman, Edith Johnson, Gene Frazer, Frank Clark and Harry Lonsdale.

KOLB AND DILL, GERMAN COMEDIANS, ORGANIZE THE K AND D COMPANY

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 27.

The K and D Film company, recently organized by Clarence Kolb and Max Dill, of the German comedian team of Kolb and Dill, has leased the Climax studio on Lillian Way, Hollywood, and are now working on its first subject, which will be produced under the direction of Burton King.

The title for the initial production of this company is "Glory." The scenario and story was prepared by Aaron Hoffman, who is now with the company at the studio. Mr. Hoffman has written a long list of plays, many of which were originally produced by Kolb and Dill on the legitimate stage.

Included in this list of successes are "The Politicians," "Weiner and Schnitzel," "In Africa," "Playing the Ponies," "In Dutch," "Bankers and Brokers," and many others.

This subject will consist of eight or more reels, and secures its name from an imaginary California town of "Glory," which has a mushroom growth due to the discovery of oil. This will be of a comedy-drama nature, and besides Kolb and Dill the principals of the cast will be William Lampe, late of the Balboa Company, Wellington Plater and Allen Forrest, formerly with the Universal, Mae Cloy, recently with the Vitagraph in New York, and Juanita Hansen, who was with Reliance and Majestic. Director King will be assisted by Henry Kernan.

BLACKSMITH SHOP CONSTRUCTED FOR "RAVEN" SCENE

A fully equipped blacksmith shop was constructed in Essanay's Chicago studio for the filming of a scene in "The Raven," adapted from Edgar Allan Poe's poem of that title. Masons and carpenters were busy a whole day building a fireplace of brick, installing a bellows and putting in the necessary paraphernalia. It is typical of the times represented.

TINA MARSHALL AT WORK WITH STEVENS ON FIRST PICTURE

The charming little actress, Tina Marshall, who has delighted thousands of Broadway audiences, where she has appeared with Edwin Stevens, in a number of his successes, is now appearing in her first picture.

Miss Marshall is working with Mr. Stevens at the Coytesville studios, where he is posing for his first picture, "The Master Rogue."

ARLINE PRETTY SELECTED AS "MISS BROOKLYNITE"

Arline Pretty, a clever leading lady of the Vitagraph stock company, has been chosen to represent the City of Churches as "Miss Brooklynite." Miss Pretty has been a Vitagraph star for about four months and before becoming a motion picture actress, played many important parts on the legitimate stage.

SCENES THAT LEND DISTINCTION TO "THE MAGIC SKIN," KLEINE-EDISON OFFERING



EVERETT BUTTERFIELD AND MABEL TRUNNELLE ARE FEATURED IN THIS PRODUCTION

ARTHUR MAUDE JOINS HORSLEY'S STAFF OF DIRECTORS

Arthur Maude has been added to David Horsley's staff of directors at the Los Angeles studios, and is now at work on a three-reel feature called "The Blood of Our Brothers," starring Crane Wilbur. This is the second of Mr. Horsley's three-reel subjects, and will be released October 27 in the regular service of the Mutual program.

Arthur Maude is a cousin of Cyril Maude, the famous actor, and has a great deal of motion picture experience. Recently he was leading man, playing opposite Bessie Barriscale.

Famous Takes Durland's Riding Academy for Studio

Famous Old Haunt of New York's Fashionables Interested in Riding and Driving Converted Into Temporary Stages for Use Until Marble Hill Site Is Ready

THE Famous Players Film Company has leased for a number of years Durland's Riding Academy in Fifty-sixth street, New York City, for a studio. The work of reconstructing the building, famous as the rendezvous of New York's most exclusive set, is already being pushed with the greatest possible speed.

The leasing of this building by the Famous Players is the result of the efforts on the part of that organization to find within the heart of the city a suit-

able substitute for the Twenty-sixth street studio, destroyed on the night of September 11 by fire.

The structure just secured is fitted for the requirements of production. The huge riding ring, with its high peaked roof, is larger than the drill floor which the Famous Players Company converted to its own needs in the old Ninth Regiment Armory. The roof being supported entirely by steel girders, spreading from wall to wall, the full sweep of the whole floor is available for stage purposes, which makes possible the presentation of the largest interior scenes.

The stalls which line the former arena will be ripped out and the space devoted to the storing of scenery. Practically the entire second floor of the building is given over to lockers, dressing rooms and shower-baths.

The front portion of the building, formerly used for offices and dwelling purposes, is being renovated to accommodate the executive and directorial staff of the film producers. The mechanical work on the films themselves—that is, the developing, printing, assembling and cutting, will not be done in the new building. Immediately after the fire, all this work was transferred to the American Film Laboratory in Ninetieth street, of which Edwin S. Porter, treasurer and general manager of the Famous Players Film Company, is vice-president. The old academy will be devoted simply to the staging of features and to the executive needs of the company.

The acquiring of the academy building will in no way affect the plans of the company for the erection of the large studio upon its newly purchased tract on Marble Hill, New York, where thirty-one city lots are to be devoted to the uses of the producers.

The Famous Players studio at Yonkers, which has served as production headquarters since the destruction of the Twenty-sixth street building, will continue to serve in that capacity until the completion of the renovation of the academy, when it will be temporarily abandoned.

Board of Trade Idea Takes with Members of Industry

Telegrams of Congratulation Received from Griffith, Rothacker and Rembusch—First Board of Directors Meeting Scheduled for October 7—Publicity Committee Meets

THE first regular meeting of the directors of the Motion Picture Board of Trade of America will be held on Thursday, October 7, at the offices of the Board, 18 East Forty-first street, New York City.

A meeting of the publicity committee was held September 25. Those present were Arthur James, chairman; Sam Spedon, Paul Gulick, J. W. Binder, Charles R. Condon and William A. Johnston.

Among the congratulatory telegrams received since the organization of the board are the following:

Lost Angeles, Cal., Sept. 25.

Membership Committee,

Motion Picture Board of Trade of America,

18 East Forty-first street, New York.

Thanks for the opportunity you offer me. I consider it a very great honor to accept and will do all in my power to co-operate. I am mailing check. Best wishes for the good cause.

D. W. GRIFFITH.

I am deeply grateful for and appreciative of the honor conferred upon me by my associates in the Board of Trade and will exert every effort to prove worthy of the position.

W. R. ROTHACKER.

Enter my name as a member of the Motion Picture Board of Trade. Draw

on me immediately for dues. I am ready to give my best efforts to the work and am impressed with the fact that at last in this organization the motion picture industry will find a Moses leading from the present bondage of suspicion, censorship and strife to a place of respect and righteous command before the public and will unite all moving picture folk into a brotherhood who labor for universal good and law.

F. J. REMBUSCH.

TERRISS SOON TO RELEASE ITS FIRST PRODUCTION

Interest is attached to the reported coming release of "The Pearl of the Antilles," the first production of Tom Terriss' recently formed producing company. The Terriss Feature Film Company produced this five-reeler last spring in Jamaica.

Certain small details in the interior scenes were not completed at that time, and although the feature was advertised for release by the Picture Playhouse Film Company, yet the picture was never given to the public, but was withdrawn at the last moment in order to give the fullest possible finish to the production. It contains several novel innovations among which is a scene showing Tom Terriss hurling Lionel Pape down a waterfall some thirty feet high.

Mirror Films, Inc., the Latest to Enter Film Field

Lambart, Director; Harmon, Well Known Real Estate Man; Hastings, Figure in Politics and Business; Hoggson, Architect; and Other Prominent Men in \$2,500,000 Concern

MOTION picture exhibitors throughout the country will be interested to a great extent in the formation of a new corporation which has come into the film field with ideas and ideals which will not only appeal to the trade in general, but in a greater measure to the great body of exhibitors who are the ultimate consumers of any film corporation's product.

The name of the new organization is the Mirror Films, Inc., capitalized at \$2,500,000, with Captain Harry Lambart as director-general of production, who since 1912 has been one of the directors for

vote a portion of his time to the conduct of the company.

Among the most interesting of those who have been elected to the board of directors of the concern is Richard G. Hollaman. Mr. Hollaman is president of the International Exposition Company, which conducts the Grand Central Palace and conducted the Eden Musee with great success for many years.

Andres de Seguro, one of the principal bassos of the Metropolitan Opera Company, a lawyer and a man of quite some business interests in New York City and abroad, is to be the art director of the Mirror Films, Inc.

Among the others on the board of directors of the company are to be found John W. Houston, a retired lawyer who was formerly the partner of ex-Governor Hughes, now a Supreme Court Justice; Joseph Howland Hunt, senior member of the firm of Hunt & Hunt, architects, and secretary and director of the Fine Arts Federation of New York; Rufus B. Cowing, Jr., of the firm of Cowing, White & Waite, a son of Rufus B. Cowing, for thirty years a presiding justice in the New York courts; James King Duffy, president of the Export Oil Corporation and of the Phoenix Refining Company; R. M. Owen, president of R. M. Owen & Co. and of the Owen Magnetic Cars Company, one of the biggest automobile men in the country, and Edward B. Close, of Spalding, Close & Co., and son-in-law of the late C. W. Post, famed as a manufacturer of breakfast foods.



CAPT. HARRY LAMBART

the Vitagraph Company of America and a man whose pictures are known to exhibitors and the public alike all over the world.

Clifford B. Harmon, known the world over for his feats as an amateur aviator when the science of flying was a new thing, and one of the largest suburban real estate operators in the world, is president of the corporation and will take an active interest in its affairs. His offices a great part of the time will be with the Mirror corporation.

Frank S. Hastings, who was executor of the estate of the late President Cleveland and has been a figure in politics and business both in the East and the West for a number of years, is treasurer of the Mirror Films, Inc., and will give a part of his time to the business of the company.

Captain Lambart, who is director-general of productions, is named as first vice-president of the corporation in the first literature sent out from its offices.

William J. Hoggson, president and director of Hoggson Bros., Inc., a firm of architects and builders of considerable renown, whose special is the designing and construction of banking buildings, is second vice-president and will also de-

PLURAGRAPH FIRST TO FILM RED CROSS ACTIVITIES

Motion pictures are at last to be enlisted to acquaint the country with the varied activities of the Red Cross Society of America. Arrangements have been made with the Pluragraph Company which will make, for the first time, pictures of the work of the Red Cross in war and peace.

The noble work given to the warring nations by the Red Cross is well known, but this is but one of important branches, which include activity in connection with mine disasters, railroad wrecks, etc., all directed by medical experts.

At the Panama Exposition September 22, 23 and 24, first-aid contests were held under the charge of Major Patterson of the Red Cross, and a committee, when mine teams from all over the United States competed for valuable prizes. The pictures shown by the Pluragraph Company in connection with their special program, will serve as the first official nationwide display to inform the public of the noble work of the Red Cross Society of America.

"TRILBY," SHOWN IN TEN CITIES, WINS UNANIMOUS APPROVAL

A private showing of "Trilby" was given in ten different points throughout the United States last week. World Film sales forces at Pittsburgh, Chicago, Indianapolis, Dallas, San Francisco and other division centers, presented the picture to enthusiastic audiences composed of prominent local men and exhibitors.

The Chicago and Pittsburgh showings carried off honors in point of results attained.

Toronto League, Recently Organized, Holds Picnic

One Thousand Attend Excursion at Niagara Falls, Where Pathe Camera Men Film the Crowds as They Left the Boat and Later Disported Themselves in the Water

Special to MOTION PICTURE NEWS

Toronto, Can., Sept. 28.

FEELING that the needs of the present day and the problems that are continually cropping up could be best dealt with by a closely knit organization the Motion Picture Exhibitors of Ontario have allied themselves in an association known as the Motion Picture Exhibitors' Protective Association.

Mr. Dodds, of the Orpheum theatre, Toronto, is the acting president, and Mr. Herman, of the Monarch theatre, is secretary. To give the association a good start and also to publicize the beginning of the new movement a picnic and excursion was held in August to Niagara Falls.

Arrangements were made with the Pathé cameramen to film the crowds as they left the boat at Lewiston and also as they disported themselves at the Falls.

The picnic was a complete success, financially and otherwise, which speaks well for the organization and efficiency of the men behind it. Various athletic events were held, the prizes for which were donated by the different film exchanges in Ontario.

It was estimated that over 1,000 people attended the outing. Mr. Herman an-

nounced that the association would hold an open meeting very shortly for the purpose of electing officers for the coming year and start actively at the work awaiting them.

M. A. BACH.

KLEINE IN MARKET FOR COMEDY SCENARIOS

George Kleine is in the market for comedy scenarios of one and two-reel length. The Kleine organization has begun work on a series of comedies and will pay good prices for available material.

All manuscripts should be addressed to the Scenario Department, George Kleine, 11 East Fourteenth street, New York City.

"THE SPOILERS" RE-BOOKED IN SAN FRANCISCO

Special to MOTION PICTURE NEWS

San Francisco, September 27.

After an absence of several months, "The Spoilers" (Selig) has returned to San Francisco and is enjoying a run at the Maio Biograph on Market street, in the downtown district.

This house has been packed during the engagement.

NATIONAL FILM WILL RELEASE ON ASSOCIATED PROGRAM

The National Film Corporation, of Baltimore, Md., is the latest producer to join the roster of the Associated Film Sales Corporation. The National Film Corporation's affairs are in hands of men who know the industry and excellent productions should be received from them. The stars of the National will be announced later.

The Associated Film Sales Corporation is coming to the front fast on its merits.

World Film Preserves Women's Fashions in Pictures

"Mrs. Whitney's Fashion Show," Staged to Exhibit by Use of Living Models Latest Styles from Europe, Is Put on for Camera at Fort Lee Studios

"MRS. WHITNEY'S Fashion Show," now running at Cohan's theatre, New York City, was put on for pictures at the Peerless studios of the World Film Corporation, Fort Lee, N. J., Sunday, September 26.

The play is not a play in the strict sense of the word. It is an exhibition of gorgeous gowns for the purpose of

displaying to women the latest fashion designs coming from the modiste ateliers abroad. No mere male person could fully understand the technical side of the wonderful creations worn by the models seen by the members of the trade press invited to witness the filming of the show.

But a benighted masculine intelligence could once in a while get a glimmering of what all the feminine finery might possibly mean.

A thread of a story was woven around the exhibition to give it the interest of a play. Captain Lovering, in love with an East Indian princess, returns to London. His fiancée, in the flush of romantic feeling and fearful that the whole world will go to smash if she is disappointed in her first love affair, wonders how she can win the captain's affection from the dusky maiden, who holds tight to the officer's heart strings regardless of the three or four thousand miles between them.

Some elderly woman, benefited by the practical knowledge of experience, tells the anxious young lady that clothes will do the trick where other things fail. So the hopeful miss hies herself to the best modiste in town, where the latest costumes are paraded on living models for the customer's inspection. This gives Mrs. Belle Armstrong Whitney, an expert in fashions, who goes abroad twenty or thirty times a season as a buyer for American costumers, an opportunity to show off the points of the various garments.

The newspaper men were invited to stay for the taking of a boudoir scene, where more—er—that is to say—lots of other garments were going to be shown—not coats and hats, you understand; but all the poor chaps fled on the next automobile going back to New York.

On the other hand, the men at Cohan's theatre a few nights later showed greater courage by gripping manfully to their seats and remaining throughout the boudoir scene, although Mrs. Whitney gave them warning of what was coming in time for them to leave before it was too late.

CHANCE MADE EDNA PURVIANCE CHAPLIN'S LEADING WOMAN

Chance made Edna Purviance leading woman for Charles Chaplin, Essanay's comedian. She was visiting the Essanay-Chaplin studio in Niles, Cal., with a mutual friend when she was introduced to the comedian. Mr. Chaplin had advertised in the San Francisco newspapers for a leading woman, but none of the five hundred who answered exactly suited Mr. Chaplin.

The conversation between Mr. Chaplin and Miss Purviance naturally turned to motion pictures, and he asked her if she would like to appear in photoplays. She never had before, but she "took a chance," and has won thousands of friends all over the world by her work.

Marie Empress Has Prominent Part in 'Woman Pays'

Actress in Rolfe-Metro Drama Starring Valli Valli Is Related to Edmund Kean, the Great English Tragedian—She Appeared with Lew Fields in "Old Dutch"

MARIE EMPRESS, who comes from a long distance of theatrical folks and is known on both sides of the Atlantic, will have a prominent role in the coming Rolfe-Metro feature motion picture, "The Woman Pays," in which Valli Valli will be featured. Her father was one time Lord Mayor of

and afterward had a leading part in "The Stubbornness of Geraldine." She has been very successful in motion pictures. Her striking beauty screens splendidly and her histrionic ability and marvelous versatility fits her to interpret almost any part, male or female.

Edward Brennan, who too has had an interesting and varied career, will be featured along with Marie Empress in "The Woman Pays." He was born in Rochester, N. Y., but his parents moved to Indianapolis when he was a boy, where he studied law under Benjamin Harrison before he was elected President of the United States.

KATHRYN OSTERMAN SIGNS LONG CONTRACT WITH EQUITABLE

Kathryn Osterman, who made her film debut in a World Film Corporation production several months ago, has been engaged by the Equitable Motion Pictures Corporation as a permanent feature in



MARIE EMPRESS (Metro)



KATHRYN OSTERMAN (Equitable)

London, was a famous Drury Lane actor, a Freeman of the City of London and prominent in Masonic circles. Her uncle was Edmund Kean, one of the greatest tragedians of all time.

Miss Empress is considered one of the leading male impersonators of the English speaking stage, whether in evening clothes or dressed as a ragged urchin. She is a well-known comedienne in London and Paris, and is also a dramatic actress of unusual force and power. In addition to this she plays ingenue roles with girlish vivacity, to which is added the attractiveness of her slender and graceful figure.

Miss Empress entered her motion picture career with Lew Fields in "Old Dutch." She appeared as the "firefly" with William Elliott in "When We Were Twenty-one,"

that company's productions for the forthcoming two years, during which time Miss Osterman will appear in four different releases.

The contract between Miss Osterman and the Equitable Motion Pictures Corporation was the result of her exceptional work in the visualization of Paul Armstrong's play, "The Bludgeon."

LOOKING AT ALL THREE SIDES OF THE FIRST TRIANGLE-KNICKERBOCKER THEATRE PROGRAM



DOUGLAS FAIRBANKS IN "THE LAMB"

MABEL NORMAND AND RAYMOND
HITCHCOCK IN "MY VALET"DUSTIN FARNUM, LOUISE GLAUM AND ENID
MARKEY IN "THE IRON STRAIN"

THE FIRST KNICKERBOCKER TRIANGLE PROGRAM

("The Iron Strain"—Kay-Bee—Five Parts. "The Lamb"—Griffith Fine Art Film—Five Parts. "My Valet"—Keystone—Two Parts.)

REVIEWED BY HARVEY F. THEW

IT is not for nothing that the trade for the last few weeks has kept its eyes on the announcement of the new Triangle program. No event of the season has been so fraught with interest for the exhibitor as the test of "two dollar pictures" on the New York public, and now that the test has been made, and the goods are spread upon the counter, there are lessons of significance to every wide-awake exhibitor in the country.

Three pictures were shown at the Knickerbocker theatre, at prices ranging from \$2 a seat, down. There were two five-reel features and one two-reel comedy, a total of twelve reels, broken by two short intermissions. They were all good pictures, such as the exhibitor who plans for tomorrow as well as today, expects and demands—and can frequently get. They were good average stories, played by excellent casts, as a rule, excellently directed and edited, and mechanically as near perfection as the modern laboratory can produce. Moreover, the projection was perfect—else we would have known little of their other merits.

And what is just as important as any of the foregoing: the New York public had been carefully prepared for them by a clever campaign of anticipatory advertising. Good as the pictures were, they were glorified by this advertising; by virtue of it, they had been before the New York public for a couple of weeks, and when the spectators assembled for the first view, a species of entente between picture and spectator had already been established. It is possible that they were actually better pictures because of this advertising. This principle has been demonstrated before. A notable case is that of the Viennese operetta, "The Merry Widow," which was practically an assured success a week before it opened in this country. It bids fair to be repeated through the advance publicity for Geraldine Farrar's presentation of "Carmen."

The conclusion of the whole matter is that nothing is being done at the Knickerbocker theatre in New York which cannot be done by any exhibitor in any part of the country, adapted, of course, to the natural limitations of his location. The style of advertising which achieves such a result on Broadway, New York, will achieve it in Sleepy Eye, Minn. The exhibitor who really caters to his public, will see that his projection is perfect and his theatre comfortable; and clear films, fresh carbons and comfortable seating are available in Sleepy Eye, just the same as in New York. Coompetency and efficiency on the part of everybody from producer to operator and ushers are the keynotes of the Knickerbocker theatre production. The exhibitor in Sleepy Eye can get good subjects, just as good as those shown here, from several firms; the competent projection, advertising and handling of his public he must supply himself. The lesson of the Triangle opening seems to be one of service to the paying public; reduced to a common denominator, it is simply "so much for so much."

"The Iron Strain," in five reels, is the first Triangle offering. It carries the Kay-Bee brand, and is produced by Thomas H. Ince from a story by C. Gardner Sullivan. It is the story of a young

daughter of wealth, controlled by a mother who is exceedingly anxious that she marry a Name. Her grandfather, who would rather "see her dead" than married to one of the physical negatives of her own set, takes her on an inspection trip to Alaska, where she meets a real "red-blooded" man, who steals her, marries her, and compels her to love him. The photography and locations are impressive and magnificent in many cases, and the acting competent. Dustin Farnum is featured, without strengthening the film, and Enid Markey is pleasing as Octavia, the girl. Truly Shattuck, Louise Glaum and Charles French, who complete the cast, do their work well. The strongest feature is the direction, which has taken great care of the logic and details. There are such things as a drizzling rain storm, which is real because a real rain has been used, and the discomfort and annoyance are an artistic touch of nature.

"The Lamb," from the Fine Arts studios, directed by W. Christy Cabanne, under the supervision of D. W. Griffith, is the other five-reel offering. It shows the Griffith hand, and is by far the highest spot of the program. It features young Douglas Fairbanks, who is another proof of the adage, credited to the elder Pliny: "Once an actor, always an actor." An excellent actor on the spoken stage, transplanted to the screen he becomes a delight to the eye. Such people help demonstrate that most of the unknowns who have been "made" by the screen, are not yet completed. Seena Owen (she that was Signe Auen) is one of those to be exempted from any implied slight to screen artists. Her work is good, and we have had occasion before to refer to her singular beauty; we repeat.

In going to Mexico to prove that there is a touch of the lion in his lamblike nature, Fairbanks gives the director opportunity to introduce the typical Griffith effects. Long stretches of plain, with lines of minute Yaqui Indians creeping up on the beleaguered couple, the dash of great bodies of cavalry, immense distances of mountain and valley with crowds of pigmy people, and the burning of gunpowder in bulk, to which is added a machine gun mowing down the besiegers, make for real thrills. One incident which is "sure fire" is a jump by Fairbanks from a thatched roof, onto the shoulders of a Yaqui pursuer, and the disarming of the belligerent. Lillian Langdon, Monroe Salisbury, Kate Toncray, Alfred Paget, William E. Lowery and Eagle Eye are also in the cast.

The Keystone Comedy, in two reels, is called "My Valet." Nominally it features Raymond Hitchcock, under the direction of Mack Sennett. By reason of his inability to resist the temptation to feature himself, Mr. Sennett has lost a chance to live up to his past performance as a great director. In too many instances he has actually taken the scenes away from Raymond Hitchcock. The situation is a trifle incongruous. One is impelled to the view that if Mr. Sennett wanted to be the feature, he should have allowed Mr. Hitchcock to direct him, rather than assume both roles.

In producing this comedy it has been necessary to disturb Mabel Normand's peaceful life. She is thrown around like a bean in a coal bunker, tied to a rock while the surf rolls over her, ducked in the ocean, and otherwise handled with hooks. Fred Mace is

good, as are also Frank Opperman and Alice Davenport. The plot hangs about Hitchcock's plan of changing places with his valet (Sennett) when he learns he has been affianced to a girl he has never seen. When he sees the girl (Mabel Normand) he decides to resume his true character.

"THE BIGGER MAN"

(Rolfé-Metro—Five Reels)

REVIEWED BY PETER MILNE

AS long as the merciless struggle between capital and labor continues, picture productions dwelling on that subject will continue to maintain a mighty hold on the public. For besides being an undisputed reality this theme is the most vital and appealing of all social evils. It is more exhaustive and it strikes home in a hundred places while, to draw a comparison, the often pictured sex play hits its actual mark only once.



THE BATTLE OF WORDS THAT QUELLS THE STRIKE

"The Bigger Man" is a drama of just such a sort. Based on the novel by Rupert Hughes and produced at the studio of B. A. Rolfe by John W. Noble, it combines the appealing struggle of capital and labor with a romance of unquestionable strength. The two themes are closely blended together, the climax of one is the climax of the other and so it carries twofold weight.

It is the kind of picture that penetrates to the heart. It is a drama that develops with a succession of startling revelations, even though its ending can be correctly surmised at the outset. It pictures for that finale the capitalist granting the demands of his workers and although he has agreed to award them only a fifty cent increase in salary, you feel positive that he is going to change it to a dollar.

Those familiar with pictures could tell without the assistance of the information on the leader that Mr. Noble directed the work, for it contains, as all of his recent productions have contained, scenes that dissolve into one another. This method of production is effective when employed in changing from a closeup to a large scene that pictures the same part of the action, but here Mr. Noble has sometimes used it in connection between two totally different scenes and then it is rather confusing.

But the interest that the swift advancement of the story creates is almost always able to overcome any confusion that this may cause. In other respects Mr. Noble has handled the picture in an admirable style. His mob scenes in particular have been enacted with the greatest of realism, the half completed bridge used in many scenes adds largely to the effectiveness of the story, while the camera work, settings and the remaining exteriors are always appropriate.

John Stoddard is the central figure of the story. He is acting superintendent of the construction of a bridge. His employees are dissatisfied with their lot. They want better pay so that they may provide better homes and better lives for their families. Stoddard's efforts in their behalf are time and again refuted by Van Nest, the capitalist. The inevitable strike comes and Stoddard is confronted with the alternative of promising never to see Janet Van Nest again or else watch his men

shot down by the militia. He chooses the former way out of the difficulty and his men are promised an increase in wages.

The rest of the action although somewhat anti-climactic is of a real heart-interest variety. It pictures the reformation of Van Nest, and consequently the reunion of Stoddard and Janet and a general happy ending. Renee Kelly gives a delightful performance as Janet, Henry Kolker is sincere and manly in his interpretation of Stoddard, Orlando Daly is good as Van Nest, while Elsie Balfour has a truly sympathetic role as Edith Stoddard, the sister of the engineer. Capable support is furnished by J. H. Goldsworthy, Mayme Kelso, Edwin Borning and Richard Lee.

All considered, "The Bigger Man" is one of the big pictures of the month. It is worthy of a place in the best of houses, but at the same time its appeal is so large that even the illiterate will glory in it.

"MAN AFRAID OF HIS WARDROBE"

(American-Mustang—Three Reels)

REVIEWED BY T. S. MEAD

UNDER the brand of "Mustang" the American Film Manufacturing Company will start to release every third week a three-reel picture based upon the series of Charles E. Van Loan's "Buck Parvins" stories which achieved so great popularity in the "Saturday Evening Post." These stories are now appearing in book form under the title of "Buck Parvin and the Movies."

The first of the series, "Man Afraid of His Wardrobe" which will be released on October 2, was directed by William Bertram and he has made of it a picture that will probably surpass in popularity the story from which it is taken. From the time that Charles E. Van Loan, the author of these stories, is seen in the act of conceiving the idea of their being put on the screen, the action does not lag for one moment during the three reels. The production is saturated with the sort of humor that made the stories in printed form so well received—



THE HERO IS REVIVED

humor that is not forced or overdone, but perfectly spontaneous and natural.

The excellent cast which works in this first picture includes Art. Accord in the role of Buck Parvin, that man of the West, whose drolleries excite everyone to laughter; Anna Little as Miss Manners, the leading lady who is obliged to vacate her dressing room much under protest in favor of the \$10,000 Eastern film celebrity. A. Lester Hale, a part very well played by E. Forrest Taylor. The director in the story is impersonated by Larry Peyton, who succeeds admirably in showing the trial and tribulations of a much harassed motion picture director. Ashton Dearholt as A. Lester Hale's valet, supplies many good laughs.

The much touted Eastern celebrity, A. Lester Hale, arrives at the Western studio and starts to play the leading role in a blood and thunder Western picture. His fear of the various actions required of him makes him the laughing stock of the rest of the company, all hardened in the ways of the Western drama. Buck Parvin, an extra man by force of circumstances, has much pleasure out of the lead's discomfiture, and plays

many tricks upon him, the last one of which causes Hale to break his contract and board a train for the East, resolving that he will never again be induced to appear in pictures.

"THE FLASH OF AN EMERALD"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

HERE is another Robert Warwick picture, and this time the popular favorite forsakes his usual role of hero to carry the thankless character of Lucius Waldeck, a social gangster. It must be admitted that Mr. Warwick makes a poor crook. But that is not the fault of his acting as much as the peculiarities of the part. Waldeck bungles his biggest job, and when the New York police are put on his trail he is hopelessly lost and so commits suicide.

The story arranged for the screen and produced by Albert Capellani, although entertaining at times, is without the necessary suspense for this class of pictures. The first job that we see Waldeck turning has no direct bearing on the main plot, and only serves as a roundabout introduction of the robber and his associates. Then, too, in that main plot there is apparent padding, and although it is padding of a novel sort, it retards the progress of the story.

In other respects the production is good. The photographic effects, the tinting and the scenes are praiseworthy. Those scenes representing a Canadian town during a Catholic ceremony are convincing. The processions, religious rites and the like make a spectacle of attractive color. And in the first story, in which the characters are introduced, the race track scenes are some of the best that have found their way into the motion picture.

The supporting cast, comprised of Dorothy Fairchild, Julia



MORTON EXPOSES THE CHARACTER OF WALDICK

Stuart, Jean Stuart, Clarissa Selwynne, June Elvidge, Paul Gordon and Georgia May Fursman, is competent.

There are merits and demerits in "The Flash of an Emerald," but the latter are more pronounced in the shape of the slim story and its slow movement, however. Mr. Warwick's large following may serve as a muffler to these incidents.

"'Twas Ever Thus"

(Bosworth-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

SOME pictures are born with plots, others achieve plots in the course of production, and still others have plots thrust upon 'em. The last-named class is made up of the increasing number of pictures built chiefly, if not altogether, to carry the personality of a star. If the plot hangs together loosely, or if, as in the case of "'Twas Ever Thus," it combines several distinct stories in one picture, the vital thing is to see to it that your players are so distinguished that the poor mechanical construction of the play becomes a minor affair in the minds of the audience.

This was evidently the intention in "'Twas Ever Thus." Here we have three separate periods of history—the prehistoric age, Civil War days of 1865, and modern 1915—bound up in one picture by means of a love theme that runs very slenderly through all. In each, Father "thinks he's the Plot, but when the Play's finished he finds he is not," as Miss Janis expresses it. Instead, Son and the Girl are the plot—Son in the person of Owen Moore, and the Girl in the person of Elsie Janis, while Father is Hobart Bosworth. Myrtle Stedman supplies the necessary feminine contrast to the Girl.

The work of Miss Janis is the outstanding feature of the picture. She succeeds in transferring to the screen the almost supernatural cleverness for which she has long been famous on the stage. As a bare-limbed girl in a panther skin, pursued by her cave-man lover; as pretty Prudence Alden, of Boston, who captures the heart of a Southerner; as Marian Gordon, who as a servant enters the household of a wealthy publisher, there making a man of the wild son of the family, Miss Janis masters with great skill the difficult art of pantomime. She is the author of the play, as well as its star. The sub-titles show the stamp of her refreshing originality.

Hobart Bosworth, who directed the production, furnishes an excellent impersonation of the sedate Father, but Owen Moore gives the role of the Son an air of artificiality. The photography is very nearly flawless.

Exhibitors who have found their patrons willing to overlook the absence of a strongly unified story in favor of clever acting by a well-known star will make no mistake in booking this feature.

"A SULTANA OF THE DESERT"

(Selig—Two Reels)

REVIEWED BY T. S. MEAD

KATHLYN WILLIAMS, who is responsible for the scenario, and Thomas Santschi, who directed the production, also take the leading roles in this two-reel Selig Special, which will be released on October 4th. Miss Williams, as Jean Martine, daughter of a French exporter, appears to good advantage in oriental costume, and is given opportunities to display her skill in the handling of wild animals. Thomas Santschi is seen as Christoph, Jean's suitor, much disapproved of by her father. Beautiful and realistic desert scenes and oriental settings, all excellently photographed, supply the production with an abundance of local color.

Martine, a French exporter, living in the Orient, objects to the



CHRISTOPH FINDS JOAN

love that has sprung up between his daughter Jean and Christoph. Unable to prevent their secret meetings, he packs Jean off to a convent across the desert. Christoph learns of this through Jean's maid, and with another caravan of camels sets out to find her. In the meantime, Jean has escaped from the nuns and hides in a cave at the edge of the desert, where she makes friends with a lion. When the news of Jean's disappearance reaches her father, he engages Balsamo, a pirate of the desert, to search for her. The pet lion attacks Balsamo when he lays hands on Jean, but is later killed by her father when he himself starts in search of her. Over the dead body of the lion her father consents to Christoph's marrying his daughter.

"DARLING DANDY"

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

DARLING DANDY is a little orphan girl who without education or training, left entirely to her own resources, develops into a wild impetuous but withal an extremely lovable girl. This role is admirably suited to Ruth Stonehouse, who portrays it with such skill that little else is needed to make this a really charming picture. The supporting cast includes John Lorenz as Rev. John Cameron, John Thorn as Walter Dixon, and a number of well trained supernumeraries, ranging in age from two months to about seven years.

The plot hinges upon the fact that Cameron, the village minister, has learned to love Dandy, the little ragamuffin orphan, but she has for her ideal the stalwart hero pictured in the frontispiece of a novel that has fallen into her possession. Walter Dixon, a civil engineer from the city, arrives at the village to do some construction work. He answers perfectly to the description of Dandy's hero, and she straightway falls in love with him. It turns out that Dixon has wronged a girl in the city. He takes their baby from its mother and leaves it on Cameron's doorstep, where it is discovered by Dandy. She is wild with joy at the find. Taking the baby to her home she assiduously cares for it, refusing to let anyone come near the door of her house. Finally, however, when the mother arrives in the village, the minister apparently



DANDY CLINGS TO THE BABY

persuades Dandy to return the baby to its parents. Instead she puts her rag doll in the basket.

This is burned up when the house in which the mother is staying catches fire. Dandy prevents Cameron from entering the flames to secure the basket which he supposes contains the baby, by admitting her subterfuge. It is then she realizes that she really loves Cameron and that her infatuation for Dixon was a passing fancy.

"AN AMERICAN GENTLEMAN"

(Liberty Motion Picture Company—Five Reels)

REVIEWED BY IRENE PAGE SOLOMON

THE avowed intention of the "Liberty" is to make fine features suitable for State's rights buyers and independent exchanges at prices that will be reasonable.

Right well has this object been attained in this, the first release of the company. As the "American Gentleman" has, as a play, traveled from Maine to California with great success, so the picture made from this play is bound to please those "neighborhood" audiences who form the nucleus of the trade controlled by such exchanges.

William Bonelli, who wrote the play and played the lead in this continental tour, plays the name part in the film version also, which fact will add to the popularity of the offering, as will the further fact that Rose Stahl and Helen Ware made their first reputation in this play.

Numerous exciting adventures put "punch" in the picture and cause thrill after thrill to permeate one's being. "The American

Gentleman" is full of such moments. It is also characterized by fine photography, excellent light effects, splendid acting and good directing.

John Gorman, better known as "Jack," produced the play bring-



CORINA IS BEATEN BY OLD ZARA

ing out all its good points. Particular praise is due for the scenes of Gypsy life, which preserves an atmosphere of picturesque naturalness.

The story is of a little girl who while injured accidentally falls in with a tribe of Gypsies, and through circumstances shown in the picture, becomes the beauty belle of the tribe as she grows to womanhood.

At this juncture she meets the hero, George Hathaway, who straightway falls in love with her, thus getting himself into the black books of Zeppo, the Gypsy chief, also in love with the girl. The adventures of George and Carina include capture, daring escapes, search for hidden treasure, big fights, murder and at last the overcoming of every difficulty with all the villains killed in the most exciting manner and Carina restored to her father, and about to marry George.

William Bonelli gives a capable characterization of George. Grace Lowell makes a winsome Carina. Charles E. Graham is excellent as Zeppo, while Virginia Fairfax gives a clever bit of character acting as Zara, the old Gypsy Queen. The villain and villainess are well taken care of by Douglas Sibole and Martha Illington.

"THE MIRACLE OF LIFE"

(American-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

THE possibilities of the camera, aided by double exposure and trick photography, are a great temptation to indulgence in allegory, and many a director is yielding to the temptation. The possibilities, however, are so much greater than have yet been exploited that eventually a really smooth allegory will be produced. By this is meant that clever trick photography is able to show an angel that really floats through the clouds, not one that appears to run on wheels, and flat wheels at that, supported by tin wings, and that it is also possible to "fade" an allegorical figure into a scene and make it appear a real part of the scene.

"The Miracle of Life" is founded upon a really great subject, and is well worked out, but the allegorical part has the effect of being worked by machinery. The artistic atmosphere is also diluted by the use of doggerel of a low grade for the titles. This does not militate against the probable drawing power of the picture, for the general public does not want real art, and it need not worry, for it seldom gets it.

There is a young bride of a wealthy man, caught in the social whirl, who rebels at the realization that she is about to become a mother. So she consults a woman who makes a specialty of such things, and takes steps, chemical steps, to destroy the second life she is about to create. In so doing she injures her own health and destroys her husband's love. There is a divorce, he marries a more womanly woman, and the first woman spends her time and her generous income on her friends of the confetti-throwing cabaret brigade. Her husband's second home is blessed with two chil-

dren, and while she is festooning streamers around the dancers in the all-night restaurant, he is having pillow fights with his son.

As the woman approaches the twilight of life, a radiant allegorical figure, introducing itself as her Child-That-Might-Have-Been, appears, and conducts her through Babyland, and the mystery of life; shows her the happiness of all creatures in their offspring, and shows her multitudes of babies, lying in flower-beds, in the calyxes of lilies and on pads in lily ponds, waiting to be called forth into life. This much is really beautiful, and makes up for all the dross of other episodes. Joseph Singleton and Margarita Fischer, as the Man and the Woman, have done some work of a high order, which is especially pleasing when the young wife awakes and finds that her experience was all a vision, and that she is again the young bride and expectant mother. The bottle of stuff she was about to drink is poured into a box of window plants, where it blasts a gorgeous rose.

"THE PROTEST"

(Centaur-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

EVIDENCE of the care and industry exercised to make the first of the series of Centaur three-reel features as good as possible is found in the fact that 10,000 feet of film was exposed to get 3,000 feet of scenes. The waste and labor has been only partially repaid, for the producer has been handicapped with an impossible story. Why so amateurish a scenario has been made the basis for such heavy expense does not appear, but Jay Hunt, the director, has done much to cover up its childish faults by elaborate stage settings and hard work.

Crane Wilbur is featured, and he is just too dear for anything. Such eyebrows! Such a mouth! And such manners! The girls will



LIBERTY IS OFFERED—AT A PRICE

care for Crane, and after all it is the girls who buy theatre tickets, or cause them to be bought. Leona Hutton, as the girl who made the protest at sordid surroundings and degrading conditions, adds a touch of artistry worthy of a better cause. Crane, as district attorney, is "trapped" in a restaurant with a girl, who really is not his companion, but the graft boss summons the reporters, and they arrive with their trusty note books, and ruin the district attorney by spreading the news that he has taken a girl to a restaurant. The girl saves him by trapping the graft boss, and getting "the papers" which the district attorney so much needs. Then the district attorney adds the last touch of banality by marrying the girl. There are several raids, fights, and a number of pistols are fired off. It's that kind of a picture.

"The Protest" demonstrates the ability and facilities of the Horseley studios to produce good pictures, but better stories will be necessary.

"A CHILD IN JUDGMENT"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

ONE thing the trade is fairly howling for is more pictures like this. Seldom has so much excellence been crowded into three reels—excellence which shows in nearly every one of the factors which go to make a film. A good story, capable act-

ing, sane direction, a strong scenario, and brilliant photography. The plot is not one which happens in every day life, but it is consistent in that it could easily happen anywhere.

Halstrom, a banker, is attracted to Mary Desmond, wife of one of his employees. He covets the young wife and mother, and after making her acquaintance, sends the husband on a suddenly-created mission to Chicago, which will keep him away for several weeks. Then he begins a systematic wooing of Mary. First he sends her flowers, then buys her expensive clothes, overcoming her scruples by telling her he is raising her husband's salary, and is giving her the first instalment as a "joke" on her husband.



THE WIFE IS TEMPTED

A theatre party follows, then a supper for two at an expensive restaurant, all of which is wonderful to Mary. Her husband's mother, who lives with the couple, suspicious, trails the pair to the restaurant, and later to the banker's apartments, and then wires for her son to come home immediately. Learning that her husband is returning the wife flees from home, leaving a note for her husband to the effect that she has been foolish, but not wicked, but cannot face his anger. The husband telephones to the banker to notify him of his return, and as he is talking the wife enters the banker's apartment. His exclamation of surprise tells the husband over the wire that the banker is the man who has broken up his home.

Halstrom learns that Mary has left behind a note from him, which must be recovered at any cost. He runs to the Desmond house, and is reconnoitering through an open window, when Desmond's young son, playing with a revolver he has found in a drawer, discharges the weapon and the banker is killed. Desmond learns that his wife is really innocent, and they are reunited.

Mary Elizabeth Forbes is the young wife, and she carries out sincerely an admirable conception of the part. The screen would appreciate more of Mary Elizabeth Forbes, especially in such parts. Augustus Phillips, Richard Tucker and Helen Strickland also show real artistry in their work.

"PARDONED"

(American "Clipper"—Three Reels)

REVIEWED BY T. S. MEAD

WHILE on a summer's outing, Forrest's engagement to a girl is broken when he is accosted by a strange woman who claims that he is the father of her child. Later he sees a newspaper photograph of Paul Brent, son of the Governor of the state, and is struck by the similarity in their appearance. Some months after, because of this strange likeness, and on circumstantial evidence, Forrest is convicted of murder. Governor Brent has discovered that his son has married a chorus girl, the divulgence of which will threaten his chances in the gubernatorial race, so after turning his son Paul from the house, he visits Forrest and offers to pardon him if he will impersonate his son until after the election. Not knowing all the facts in the case, Forrest agrees to do this.

He falls deeply in love with Kathie Hart, Paul's fiancée, but

refuses to use his false position in order to win her love. Paul learns that his wedding to the chorus girl was illegal—that the supposed lover he had killed is in reality the girl's husband, so he returns to his father's house. He is followed there by the chorus girl, who in revenge stabs him fatally. This establishes Forrest's innocence and he and Kathie are married.

This is an interesting story, containing plenty of action. The double exposures are well timed in the scene in which Paul and Forrest both appear. In fact the only thing which prevents this



PAUL'S MURDER REVEALS FORREST'S INNOCENCE

from being a particularly strong production is the element of improbability which occasionally crops out.

The cast includes a number of favorites who make an excellent appearance on the screen. Harold Lockwood plays the double role of Paul Brent and Forrest; May Allison is most attractive as Jean, the daughter of the politician, Hart, which part is taken by Charles Bartlett. Harry VonMeter is seen as Governor Brent; Eugenie Forde as Laura, the chorus girl, and William Stowell as Basil, Laura's husband.

"THE VOICE IN THE FOG"

(Lasky Paramount—Five Reels)

REVIEWED BY PETER MILNE

ONCE again has one of Harold McGrath's romances been transferred to the screen with results glorious in their pictured state. It makes a photoplay of refreshing incident and delightful complications, evolved in a manner wholly captivating to the on-looker. With Donald Brian in the featured part, "The Voice in the Fog" receives the ideal interpretation of Thomas Webb, a romantic figure with a career equally idealistic.

"The Voice in the Fog" contains characters of the true ideal type—the American heiress and the penniless English lord—but this time he is void of villainy. The real villain is Mason, a nasty social vulture, who masquerades as milord. Without going into the detail of the story, it can be said that in time Webb proves his right to his title and refutes the advances of Mason toward the heiress.

This charming story is enhanced by situations creative of extraordinary suspense. Hector Turnbull has done well in the adaptation, retaining the delightful atmosphere of Mr. McGrath's original product. He has also given Mr. Brian a few short scenes in which to demonstrate his ability in the terpsichorean line, for which he is famous.

And now for the exquisite effects, mechanical and artistic, arranged throughout the picture. Those few glimpses of the foggy London streets in the dead of night are masterly pieces of studio illusion. They contain nothing short of the utmost realism, and will assuredly be noticed, for they are very unusual. In other respects the photographic and scenic effects can best be described as being of the true Lasky style, faultless and realistic.

A well balanced cast has been chosen for Mr. Brian's support, including Frank A. Connor as Mason, George Gebhardt as his assistant in crime, Adda Gleason as Kitty, the heiress, and Ernest Joy and Florence Smythe as her parents.

Considering story, star, support and setting, "The Voice in the Fog" ranks with the best of the romances. It has an abundance of light comedy, clever situations and excellent interpretation. It will be appreciated certainly, as the "Strand" audience so well testified.

"THE CLOSING NET"

(Pathe-Gold-Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

ANOTHER good picture has been added to the Gold Rooster series. With this, the fifth, the series is batting well above .800 in general excellence, and the producers are to be congratulated on the successful maintenance of their standard so far. "The Closing Net" is adapted from Henry C. Rowland's story of the Paris underworld, by George B. Seitz, and although many features of the original which might have been retained have been lost, there are a number of unique thrills, and the whole is a well-balanced and workmanlike production.

Moreover, there is an excellent cast, and first class team work is shown. Howard Estabrook gives a clean-cut portrayal of Frank Clamart, the master crook, and Bliss Milford and Madeline Traverse, as the chauffeuress and Leontine, respectively, give him able support. Katherine Brown-Decker, as Edith, shows a tendency to overdo her part, but she screens well, and is a pleasing figure.



CLAMART ACCEPTS CHU-CHU'S CHALLENGE

Edward Jose, the producer, has provided attractive settings, and has arranged novel effects in the "thrillers," which include the forcing of a racing automobile off the road into a lake, and a hand-to-hand combat down the side of a steep hill. The atmosphere of Paris is not well created. Although the main action occurs in the French capital, there are verandas, streets and houses of the kind which it would be hard to find in France.

CLEVELAND "PLAIN DEALER" EXPANDS ITS PHOTOPLAY DEPARTMENT

TO meet the increasing demands of the motion picture industry and the requirements of readers interested in photoplay news, the Cleveland "Plain Dealer" has inaugurated a much more comprehensive photoplay department.

In addition to the usual motion picture page in the Sunday editorial and dramatic section, the "Plain Dealer" now has a daily photoplay section. Each Tuesday and Friday first-run pictures at the leading houses are reviewed in precisely the same way that the dramatic critic handles the offerings on the spoken stage. The cast and name of the releasing company is printed above the review and a brief synopsis given of each picture.

Other days are devoted to news of local houses and exchanges, topics of general interest to the industry and gossip from the studios. Forthcoming notable releases and stories of general news interest are featured.

E. Arthur Roberts, who has taken charge of the "Plain Dealer" photoplay department, is a newspaper man of considerable experience.

"AN ENEMY TO SOCIETY"

(Columbia-Metro—Five Reels)

REVIEWED BY PETER MILNE

GEORGE BRONSON HOWARD wrote an ideal romance when he conceived "An Enemy to Society." To be sure the story is not totally romantic. It contains other characters that are fully worthy to command and receive attention, yet the love story, is participated in by two such truly idealistic persons, especially the man in the case, that as a romance the story stands in its own particular class.

To transfer such a delightful work to the screen and still retain its original and individual flavor must have been a task demanding a considerable amount of careful study from the adaptor, George D. Proctor. To embellish the production with the finish that it possesses, to furnish just the right amount of suspense by making known the identity of Stephen Adams, the philanthropic robber, at just the propitious moment, demanded



VAN TROMP REVEALS STEPHEN'S IDENTITY

a complete understanding of picture technique. Indeed the scenario leaves no loophole through which to poke criticism and the titling besides has obviously been given careful attention, for those that do not fully explain cause hearty laughter.

Name a character more romantic if you will than a modern Robin Hood. His only equal is the gallant American whose business it is to save tottering European kingdoms and marry the princess of the feeble king. Stephen Adams is this modern highwayman. He robs from the rich to give to the poor and is known as the cleverest thief in the business.

But behind all his wild life there is quite a story. In his babyhood he was kidnapped from Stephan Janissary, a monopolist, by Van Tromp, a man whom Janissary had ruined. Van Tromp's revenge is to some day betray the younger Stephan to the police and then reveal his identity to Janissary.

His chance comes when Stephan enters his father's house to steal some papers for his fiancée, the ward of Janissary. Van Tromp betrays him, makes known his identity before an assemblage of prominent guests in the home of Janissary and then departs gloating over his revenge. But a reconciliation between father and son is affected by Decima, Janissary's ward and all ends well.

Suspense is present throughout the picture. Wherever Stephan Adams plies his unlawful trade suspense accompanies him, for one always wonders when he will fail to make a safe escape, and naturally enough one doesn't want to see him captured. His methods of stealing, cheating at cards and then mingling with his victims and quietly leaving are most exciting.

Hamilton Revelle makes the most of his romantic role, Janissary is played by H. Cooper Cliffe, a most excellent type for the part, while Henry Bergman does some very effective work as the men ruined by the monopolist. Louis Meredith is Decima, while the supporting cast consisting of Richard Carlyle, William C. Cowper, L. M. Harne, F. G. Bell and John O'Hara renders adequate performances.

Edgar Jones produced the picture at the Rolfe studios, and like "The Bigger Man" it contains such a wide appeal that it is suitable to exhibit before any class of people in the country.

"RIGHT OFF THE BAT"

(Arrow Film Corp.—Five Parts)

REVIEWED BY LESLEY MASON

HERE is a picture with enough baseball in it to whet the appetite of the average bleacherite, and baseball that is simple enough for any layman—or laywoman—to follow it with ease. If the Great American game needed any missionary work in its behalf—which it does not—this would be the very picture for such a propaganda, for after you have seen it, you involuntarily exclaim to yourself: "Now I feel just like seeing a big league game!"

These things being so, "Right Off the Bat" ought to be a good drawing card in any town where the hickory and the pill are competing with the ministers for the support of the natives.

First, there is Mike Donlin. Besides his diamond achievements, Mike has a captivating screen personality. If nothing but his smile registered, that would bring in a run every time he used it. In addition, however, one finds a peculiar fascination in watching his movements. He is one of the slowest men who ever walked before a camera—except when he is in action. Then he is the quickest. And the change in tempo is as startling as an explosion, or a flash of lightning. It's the quickness that always made it dangerous for a base-runner to loiter far from the sack when Mike was on the mound. And it furnishes a thrill all its own to the picture.

Other "big leaguers" appear for brief instants—even John J. McGraw is there for a moment. The remainder of the cast is made up of Claire Mersereau, as Viola Bradley; George Henry, the village baseball magnate; Bradley, the rest of the Arrow's stock company, and the population of Winsted, Conn.

To the latter, emphatic praise is due for one of the best baseball crowd scenes that has been screened. The cheering was perfect—supers have rarely equalled it. For the rest, Winsted can be quite content to let this film advertise the charm of her streets, homes and vicinity to the rest of the nation.

The story itself is nothing if not an oft-repeated one. What is new about it is the excellent manner in which it is told—a claim



MIKE'S MOTHER WILL GIVE THE BASEBALL ONLY TO HER SON

that many a better or more striking screen-adapted tale cannot make. Romance is the dominant note; there is a dash of melodrama in Mike's escape from a sandbagging villain of a book-maker in time to reach the field, win the game, and prevent Mr. Bradley's daughter from "marrying a bush-leaguer" by signing a contract with the New York Giants.

A well-directed prologue, abounding with little lifelike touches, delineates Mike's boyhood, as conceived by Albert S. LeVino, the teller of the tale. Thirty-seven hundred feet more suffice to make our hero a happy Giant and a still happier bridegroom.

Lively sub-titles, good photography, consistent attention to impressive details in directing (the work of Hugh Rebicker), and an evenly qualified cast, down to the Winsted town urchins, make "Right Off the Bat" just what you have a right to expect such a picture to be.

There are no surprises. But there are no disappointments, either. Which is a great deal.

"THE WOLF OF DEBT"

(Imp-Universal—Four Reels)

REVIEWED BY PETER MILNE

"THE WOLF OF DEBT," is a modern society drama by Hugh Wier. It is released October 1, on the Universal program, being one of the regular service features. As a society drama the production leaves room for little criticism. It is interesting throughout building up to an effective climax, and although it deals with a topic somewhat artificial, its appeal is sincere.

The photography is consistently distinct in every scene and the night work in particular is nicely done. These night scenes were actually taken at night and added to this a heavy rain is seen to be descending, which materially heightens their effect.



THE MARKET REACHES ITS HEIGHT

The leads of the story are capably handled by Violet Mersereau, William Garwood and Brinsley Shaw. Miss Mersereau appears as the wife, Mr. Garwood as the husband, and Mr. Shaw in his accustomed part of heavy. Morgan Thorpe and Fanny Hayes are also seen to good advantage. Jacob Harvy directed.

The story is that of a rich girl marrying a man who soon after loses all his money. His wife remains loyal to him, but her mother desires her to favor the attention of a rich man of her own choice. Her daughter innocently allows this man to do many things for her, keeping the facts from her husband, but he at last discovers it all, and after a separation of short duration, he learns of his wife's innocence and the two are reunited.

"THE PEARL OF THE ANTILLES"

(Terriss-Picture Playhouse—Five Reels)

REVIEWED BY HARVEY F. THEW

THE exhibitor who is looking for the best in every offering will, in this case, find it in the matchless scenery of Jamaica, expressed through brilliant photography. Summer seas, framed in tropical vegetation, jungle glades lit by the intense sun of the low latitudes, and the quaint West Indian architecture have served the director well; his scenario writer has tricked him shamefully. Not only is the story a melodrama of the mawkish, clap-trap order, but it is picturized with such lofty disregard for geography, logic and human possibilities, that some of the dramatic climaxes only provoke a smile.

Tom Terriss is credited with most of the work. Not only did he produce the picture, adapting it from an English play, "The Sword of Honor," but he plays one of the leading parts, that of the mysterious castaway, picked up with a blank mind, but who turns out to be an explorer with a thrilling past, and an all-around Union hero. He lost his mind when a naughty exploring partner tapped him on the head and left him in a jungle outside of Rio Janeiro, but he made his way alone to Valparaiso. This means that he must have crossed the continent of South America at a point where we read the chief features are unfathomed wildernesses and Andes Mountains. More: He took passage on a ship out of Valparaiso, fell overboard somewhere at sea, and swam about until he was picked up off Palm Beach, a creditable feat for any motion picture actor.

There are other slips so glaring as to deserve criticism, in our opinion. The public doubtless wants its melodrama in due season, and is willing to overlook many irregularities, and even bad Eng-

lish in the titles, so long as it is entertained, but it is bound to protest if it is continually asked to accept the very falsehoods of science which it is paying money to school its children against. According to the synopsis, the main action takes place in Jamaica, yet telegrams are addressed to the heroine at Palm Beach. Other action occurs "in the North," but it is a north fringed with royal palms and pineapples. The second assistant also starts North from Jamaica, but he takes a train. There are trains out of Jamaica, L. I., in both directions, but certainly this is not the Jamaica intended.

Tessie de Cordova, R. Harvey, Rodney Hickok, Ethel Mitchell, Lionel Pape and R. de Cordova support Mr. Terriss in the cast.

"THE NEW ADVENTURES OF J. RUFUS WALLINGFORD"

(Pathe—Two Reels—First Episode)

REVIEWED BY HARVEY F. THEW

"A BUNGALOW BUNGLED" opens a new series from the studios of Wharton, Inc., producers of the Elaine series. They are unique, and promise well, both in action and general pictorial value. The stories are founded upon the well-known fiction of George Randolph Chester, and follow the originals as closely as possible. Burr MacIntosh, as Wallingford, and Max Figman as Blackie Daw, are of just the type we have all imagined in those characters.

Considerable ingenuity has been required of the scenario writer and director in making clear on the screen the complicated financial operations of Wallingford, but they have been equal to the task. This episode begins in the private car of a railroad president, at full speed. The president's son and a group of young companions are building a model bungalow as they fly toward a field for real estate operations. An accident stops the train so suddenly as to topple over the bungalow and also shake from their seats Wallingford and Daw, who are riding in another car. This gives them an idea, and with the assistance of Violet Bonnie (Lolita Robertson), who is also aboard, they form a company



THE STARTLING ESCAPE

and mulct the young financiers out of \$145,000, exactly the amount the young man's father has cheated Violet's father out of.

The humor which is the basis of the whole picture, is a refreshing relief from the slapstick sort which has played so large a part in series pictures of the past. There is a good healthy atmosphere in the piece which will make the spectator agree with Blackie that it doesn't make any difference if they are crooks.

"FATHERHOOD"

(Broadway Universal Feature—Four Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE ingredients of this feature assay about 100 parts of acting to one of plot. The story of the play is negligible, but the work of Hobart Bosworth and Helen Wolcott creates an impression uniformly delightful. It is unfortunate that the director felt it necessary to give the impression of approaching motherhood by showing a supposed stork flapping its wings. The stork in this instance looks more like a stuffed dodo, or some other avis rara,

than the symbol of maternity. This slip is the only discordant note in the entire production, however.

Lon Gilchrist (Hobart Bosworth), a young ranchman, comes upon a band of Indian marauders, who are holding up a stage-coach. He puts them to rout, and also rescues a baby girl from them. The mother thanks him, and the incident is closed, he thinks. The girl's mother dies years later, and the orphan tries to support herself by waiting in a restaurant.



THE GIRL MAKES HER CHOICE

Meantime Gilchrist, by Spartan self-denial, has become wealthy. He goes to Chicago to sell some steers, and there meets the girl. After a brief courtship, he marries her, and they are happy for a time. But he believes that he is too old to interest her, and she thinks that he is tiring of her. In this mutual misunderstanding she runs away, but the coming of the baby reunites them in a satisfactory way. Gilchrist discovers that his wife is the little girl he rescued many years ago, and he attributes his present happiness to that forgotten incident.

The supporting cast consists of Joseph Flores, Hart Hoxie and Mrs. Lydia Y. Titus.

"A DESERT HONEYMOON"

(Lubin—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2d

A GOOD three-reeler, and not the proverbial "day in June," should be the symbol of rarity. It is as pleasurable as it is unusual, to see a film with the good points of this one. In the first place, three reels furnish the exact scope for the telling of the story—it is neither padded, nor boiled down. The effective use of close-ups, and the consistently commendable directing, credited to Romaine Fielding, add greatly to the appeal of the picture. The acting of Romaine Fielding is even better than usual, but Vinnie Burns as the elemental, passionately jealous Chiquita, a bar-room dancer, makes herself the central figure by her brilliant portrayal.

The story itself is the age-old one of the young man, who, though exemplary until tempted, wrecks his life when a new environment proves too much for his morals. With such a hackneyed theme to work upon, it is all the more remarkable that the picture is so good. Notable support is afforded the principals by Jack Lawton, Violet Malone, Eleanor Mason, and Jack Dillon.

"THE WOMAN, THE LION AND THE MAN"

(Centaur-Mutual—Two Reels)

REVIEWED BY HARVEY F. THEW

THE principal fault of most animal pictures inheres in this Horsley offering: it needs a better story. The animals themselves are magnificent and intensely interesting, but they are depended upon to carry the picture by themselves, and the task is almost too great for a benighted beast. There is no reason why a dumb animal cannot be a good actor—in fact, were there more dumbness there would be more good actors, and with something more than the outline of a story to travel on, this kind of film

would be among the most attractive and popular with the masses that it is possible to produce.

The spectator is asked to accept a trifle too much. This is especially true in the case of attacks by and on animals in their jungle lairs. They are not convincing, and the spectator cannot but feel that the human actor is in no danger. Thus the thrill is impaired.

In the finale of this picture, Captain Jack Bonavita is supposed to have a duel with a lion in a darkened room. The film is well cut here, and the beast is shown charging across the furniture, a later flash showing Captain Jack and the lion entwined in death in the middle of the floor.

The steady breathing of the mighty cat, however, raises Captain Jack's body nearly six inches with each inhalation, so the animal is evidently very much alive. This is not a criticism, however, as the scene is more interesting than if both lay motionless.

Bonavita plays the part of a thief. He recognizes in the wife of an animal trainer, the daughter of a man whom he forced to assist in a robbery in India. The father was killed, and Bonavita escaped after days of torture in the jungle. This part of the story is told by fade-ins as Bonavita is attempting to blackmail the girl. His plot to get hold of the trainer's money is overheard by the latter, who arranges to turn the huge lion, Nero, loose in the room where the money is kept. The young wife gives the appointed signal, and Bonavita steals into the room, to his death.

Bonavita himself is quite an actor, but the other animal trainers are simply good as animal trainers. In the cast are Mlle. Ottawa, M. Gay, Roy Watson, Mr. Batty, Madam D'Orsay and a large company of supernumeraries.

The animals include many specimens of the cat family, such as



THE DOOM OF THE BLACKMAILER

lions, tigers, panthers and leopards, and all are given an excellent chance to disport themselves before the camera. Captain Bonavita and Frank Montgomery directed the production.

"BRUTE FORCE"

(Biograph-General—Two Reels)

REVIEWED BY HARVEY F. THEW

UNMISTAKABLE touches of the hand of D. W. Griffith are evidenced in this re-issue of an earlier Biograph subject. It is interesting apart from its story, as showing the inception of the ideas and methods which have grown into the Griffith of today. Careful attention to details, logical handling of events, and originality in settings and effects are characteristics of the picture.

A young man, on ladies' night at the club, is so piqued at his sweetheart's flirtation with another man, that he drinks his first cocktail, and immediately goes to sleep over a volume of "Weak-hand and Lilywhite," a story of cave-man days. In his dream he lives over his prehistoric existence. The brutal primeval man and woman are well portrayed in their cave life, their wild fights on the hillsides, and their coarse, elementary passions. Moreover, Mr. Griffith has managed to introduce a number of prehistoric animals, such as horned snakes and winged lizards, which are not at all of the stage variety, but appear to have been "built up" on actual creatures of the species.

FOX FAVORITES IN FOX FEATURES SOON TO BE RELEASED



THEDA BARA IN "SIN," AND WILLIAM FARNUM IN HIS DUAL ROLE IN "THE WONDERFUL ADVENTURE"

"VANITY FAIR"

(Kleine-Edison—Seven Reels)

REVIEWED BY HARVEY F. THEW

MRS. FISKE has carried her famous Becky Sharp onto the screen amid elaborate settings, and more than the usual measure of success for productions of this character has been her greeting. By "productions of this character" is meant costume plays of seven-reel lengths, more than one of which in the history of the films has made itself quite tiresome. But in this case the immense problems confronting a director who attempts such a task have been fairly solved, and there is real art in the production.

Mrs. Fiske won her laurels some years ago; she will hardly add to them on the screen. Her stage education has taken no account of the camera, and she is not at her best before it. Nevertheless, she easily holds her scenes, of which she has dozens, and her presence is that of the same Mrs. Fiske of former years.



BECKY IN HER NEW HOME

The period of which Thackeray wrote evidently has been studied carefully and intelligently. No fault can be found either with costumes, interiors, or exteriors of the London homes of 100 years ago, although one suspects that they were all photographed in or near Greenwich village. The flash of the Battle of Waterloo is the only weak point in the spectacular scenes. Here a mere handful of men are shown in a skirmish action, instead of the mighty armies advancing on each other, according to the popular conception of that conflict. But this is only a flash, and it is more than recompensed by the vastness of the ball on the eve of the battle.

It is difficult to single out individual members of the cast for especial praise, as their work is uniformly good. Leonie Flugrath is the child Becky, and Helen Fulton is Amelia Sedley. Others are Yale Benner, William Wadsworth, Richard Tucker, Robert Brower, Frank McGlynn, Bigelow Cooper, George A. Wright, Maurice Stewart, Jr., and Helene Strickland.

"THE WONDERFUL ADVENTURE"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

IF he felt so inclined William Fox might challenge the trade to pick from his five-reel products a William Farnum feature that failed to rank as a fine picture. Mr. Fox, however, has publicly made no such challenge, so we will take up the cudgels in his behalf. And now that that is said and done all that might be remarked is that "The Wonderful Adventure" is a William Farnum picture. But more than that, it is doubly William Farnum, for the versatile favorite appears in a dual role.

Added to this "The Wonderful Adventure" is most unusual in regard to story. Captain Wilbur Lawton is the author. Two men, a civil engineer and a wealthy contractor, exact counterparts of one another, are the center of attraction. The contractor falls foul of a demoniacal sylph-like vampire, burning with an overwhelming passion to ruin respectable men. She ruins the contractor by introducing him to a powerful drug, and so he hires the engineer to assume his place in business as well as in his home.

And then the engineer suffers tortures because he falls in love with the contractor's wife. She is unable to understand why her husband restrains his love for her. Finally driven to desperation he makes a clean breast of it all to the startled woman. Then the last obstacle in the path of the happy ending is removed by the death of the drug fiend.

Mr. Farnum's parts are striking contrasts and he handled both effectively. Dorothy Green lives the role of the enchantress, while Mary G. Martin does creditable work as the wife. And the collie dog must not be forgotten, for, as the faithful friend of the engineer, he exhibits intelligence that is human.

Director Fred Thompson has provided excellent settings for the story and capably handled a brace of real thrillers. For instance, the apartments of the soulless vampire, furnished in distasteful extravagance, materially enhance the artistry of the well appointed rooms of the contractor's house.

The scene in which the contractor's touring car crashes into the little racer owned by the sylph is fine, while the death of the female trouble maker caused by the combined forces of telephone wires and lightning is startling in its realism. The light effects, especially in this latter event, are very good.

For all the strong story there is comedy relief during the time that the engineer is becoming accustomed to the elegance of his new home. In fact, "The Wonderful Adventure" is a good picture in every major respect and its appeal is broad enough to permit its exhibition before both the classes and the masses.

SELIG TO UTILIZE PENNANTS IN NOVEL ADVERTISING CAMPAIGN WITH NEWSPAPER AID

THE Selig company has ordered a number of beautiful pennants which can well be utilized for pillow tops, etc. Each pennant also contains the picture of a Selig star. These pennants are said to be the very latest novelty and will be utilized in a novel campaign in co-operation with various newspapers.

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BY MEN WHO KNOW JUST WHAT YOU NEED

To the Trade:

Expert film editing—proper titling.

If there is any hope for your picture, I will save it.

Roskam Film Hospital
220 West 42d Street, New York City
Telephone Bryant 930

"THE APACHES OF PARIS"

(Kalem-General—Four Reels)

REVIEWED BY HARVEY F. THEW

FOR a melodrama of the florid, exotic cast, this Broadway Favorites feature is unusually strong in real drama, and situations of a dramatic value, well worked up and well climaxed. The author, Howard Irving Young, has provided an absorbing, if doubtful story, and it has been produced by Robert Ellis with good attention to atmosphere and detail. The principal action takes place in Paris, and the settings and locations have all been well chosen, giving good atmosphere and emphasizing the sincere work of the cast.

The principal character, an American girl, who goes to Paris to study music, becomes involved with a fugitive spy, who is posing as a wealthy man about town. Learning that her source of income has been stopped, and her mother, back home, is in danger of starvation, he bends her to his wishes, and she is enabled to send money home, with the explanation that she has been successful and has plenty of money. The mother dies, and the young sister comes on to Paris to live with the supposedly successful musician.

The spy is attracted to the sister, and in the musician's absence attacks her, and she kills herself. The musician, who has witnessed the revenge of the Apaches, in a dance at a cabaret, resolves to revenge herself on her provider in the same way, but before she can carry out her plans, a jealous woman informs the police that he is the escaped spy. In attempting to escape he is killed. Laura Hamilton and Joseph Davis give a striking impersonation.

MILLION DOLLAR CORPORATION TO PRODUCE PLAYS OF BIBLICAL LIFE ON 1,000-ACRE TRACT AT LAS VEGAS

SOME time ago Las Vegas, New Mexico, through an unique advertising campaign in a number of moving picture journals, succeeded in having the Selig Polyscope Company send one of their companies to the New Mexico city.

Now comes the news that National Bible Play Society, a million-dollar corporation, has selected Las Vegas as its headquarters and taken over a one thousand-acre tract of land known as the Las Vegas Hot Springs. The deal was brought about directly through the advertising campaign carried on by the Las Vegas Commercial Club in a number of the motion picture trade journals.

The National Bible Play Society, backed by Kansas City and Texas capitalists, will produce and release Biblical motion pictures utilizing the Palestine-like topography of Las Vegas for its backgrounds.

Also the Society will produce biennially, a Sacred Play on the order of Oberammergau.

JEFFERSON WRITES SCENARIOS WITH KNOWLEDGE OF PRODUCTION COST AND STAR REQUIREMENTS

L. V. JEFFERSON is a scenario writer pure and simple. These adjectives are not descriptive of his personality but of his work. In the past five months he has written and had produced over eighty stories running from five and six reel features to one and two reel comedies and dramas, everyone a hit. His work is in constant demand by the directors and manufacturers, not only because of its popularity with the public, but because of his intimate knowledge of that most important part of scenario construction, the cost of production, and he has a knack of writing thrilling and compelling stories that cost only from \$600 to \$800 per reel to put on.

Forty years of age, a magazine writer and journalist of many years' experience, he is a man of wide travel, large experience, a fertile imagination and a virile, intense nature. He has ability to size up the peculiarities of a "star," the possibilities of an actor, and the needs of a director, with the result that over 80 per cent. of his stories "get over." He is a close student of the camera, knows all the tricks of photography, so that when his script is handed to a producer the story is immediately ready for production.

POLITICAL STORY FOR KLEINE WITH FRANK SHERIDAN
"CANAVAN, the Man Who Had His Way," Rupert Hughes' famous story, which ran serially through "The Saturday Evening Post" some time ago, is now in course of filming at the George Kleine studios.

Frank Sheridan will be seen as Canavan, the irrepressible Hibernian who begins life in Manhattan's street-cleaning department and ends as New York's political boss.

CLASSIFIED**GUMSTICKUM**

An odorless powder paste that is clean; handy; vermin proof; usable in open or closed container, and just the thing for theatre and road managers, and agents. Quart package size, 25 cents; five packages, \$1, postpaid. Madigan Powder Works, Clarksville, Iowa.

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Beautiful hotel buildings, seven acres beautiful trees, flowers and foliage. Also ocean scenery. Climate permits taking pictures winter and summer. Always sunshine in Southern California. Will put plant into company established or one that is being organized. Address Attorney, 1026 California Bldg., Los Angeles, California.

A number of Darbey film cabinets, single and double, for sale, very cheap. Also a steel portable operating booth. Exclusive Features, Inc., 71 West 23d St., New York.

**WHERE TO BUY
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Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.

Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.

Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

REWINDERS

Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

TICKETS

Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

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608 Olive ST. LOUIS

**MAMMOTH SET REPRODUCING SCOTTISH SCENES BUILT AT
INCEVILLE FOR BILLIE BURKE SUBJECT**

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 27.

INCEVILLE has undergone a most remarkable change in the past few weeks, and now the buildings of the place have lost their early-day western appearance, and have been converted into replicas of small town Scottish streets.

Along the southern boundary of the property in the past has stood a number of buildings used by the cowboys and attaches as sleeping quarters, mess hall, etc. The entire row, more than five hundred feet in length, now has new exteriors and represents the style of houses most common in the island country. In addition to this, an additional row has been built on the opposite side of the beach road which passes this point. Sidewalks have been laid, and at the end of the street scene is a very elaborate church.

This mammoth scene, which represents the expenditure of several thousands of dollars, was built for scenes in the feature in which Billie Burke will be starred. The transformation of the place, to one who has visited there every week, is marvelous. In the street will be shops and residences of the village type.

"GUARDING OLD GLORY" CONTINUES POPULAR

ONLY four more territories, New England, western Pennsylvania, West Virginia, Iowa and Nebraska, and Minnesota and North and South Dakota, remain unsold for "Guarding Old Glory," the patriotic film controlled by F. O. Nielsen, Chicago.

W. H. Rudolph, Eastern representative, declares that the picture is selling faster than any subject marketed on a states right basis this year. Exhibitors are requesting return dates.

A series of "Guarding Old Glory" is being given in one reel installments at the Strand theatre, New York, with patriotic music.

"Just Out of College," controlled by F. O. Nielsen, opened at the Fine Arts theatre, Chicago, last week at dollar prices, playing to capacity on the opening night and drawing full houses practically every performance since then.

Negotiations are under way to sell rights for the picture in Germany, Austria and other foreign countries.

The quick way in which exhibitors have sought to book the pictures controlled by F. O. Nielsen in the last four weeks show what a conservative advertising campaign conducted by a firm marketing on the states right basis will accomplish.

PHILADELPHIA OPERA HOUSE OPENS AS SCREEN THEATRE

THE report about the Metropolitan Opera House, Philadelphia, proves to be correct. This home of grand opera opened on September 25, under the management of the Shuberts.

Extensive alterations have been made in the house and it is proposed to model the entertainment on the style of the Hippodrome screen season of last spring. Feature photoplays will be the main attraction, but special music, including both operatic vocalism and a symphony orchestra will be interspersed with the film offerings. It is said aquatic feats on a cleverly contrived tank will also enter into the program.

The prices of this (to Philadelphians) novel program will range from fifteen to fifty cents. There will be daily matinees and two evening performances.

**WINCHELL, NOT CRAIG, IN CHARGE OF "CONSTITUTION'S"
MOTION PICTURE PAGE**

IN the September 25 issue of MOTION PICTURE NEWS Britt Craig was given credit for the editorship of the motion picture pages of the Atlanta "Constitution."

We were in error. Mr. Craig contributes a very bright column to this department, but the entire conduct of it, both in an editorial and advertising way, is in the hands of L. E. Winchell, who created the department and built it up to its present two-page size and to its standing as one of the very best motion picture departments to be found in the newspapers of this country.

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OHIO EXHIBITORS**

Now booking the world's
greatest BOX OFFICE AT-
TRACTION

**ANNETTE
KELLERMANN**

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DAUGHTER**

The biggest drawing magnet
the moving picture industry
has ever produced. Playing
RETURN dates everywhere
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Special advertising of all
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our special propo-
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containing many novel METHODS of getting full houses on dull nights. This book is keeping pace with the new developments of this fast growing industry. NEW IDEAS for the LOBBY BEAUTIFUL. Every live SHOWMAN can procure this book for the asking. Appropriate souvenirs to fit any occasion. The latest GRAVURE FOLDER that looks as big as your price of admission. Samples sent with catalogue.



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Specially Printed. One Wording
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Order of 100,000 for \$8.00 promptly
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OMAHA, NEB. **REES TICKET CO**

THANHOUSER FORCES HOLD THEIR ANNUAL BALL IN NEW ROCHELLE

THE Thanhouse Film Corporation held its annual ball in Germania Hall, New Rochelle, Thursday, September 30.

The grand march was lead by Mignon Anderson and Morris Foster, the Thanhouse newlyweds. The ushers were the Thanhouse twins and the flower bearer the Thanhouse Kidlet. Among those who attended were Pearl White, Harry Benham, Maud Fealy, Gladys Hulette, Jack Harvey, John Adolfi, Florence Turner, Ethel Grandin, Paul Panzer, Louise Emerald Bates, William Garwood, Jack Noble, Sydney Brace, Marguerite Snow, Mary Miles Minter, Wally Van, Edith Storey and numerous others. Arrangements were in the hands of John Lehnberg.

Edwin Thanhouse and the full executive staff were present.

GEORGE KLEINE ISSUES ATTRACTIVE PRESS BOOK

ONE of the most attractive pieces of advertising matter issued for the benefit of exhibitors is the new press book published by George Kleine with each of his features. It contains a complete display of the various sizes and patterns of electrotypes issued, press stories of varying lengths from three-line "sticks" to column feature stories, special matter for exhibitors publishing house organs, with complete cast of characters, synopses, etc.

One of the most valuable additions is a series of prepared advertisements containing electrotypes. The latter are carefully numbered and obtainable through the Kleine branch offices for use either in advertisements or the dramatic columns of newspapers. Their use both ways is suggested in the press book.

CLIFTON CRAWFORD CONVULSES BROADWAY AUDIENCE WITH HIS ANTICS IN "THE GALLOPER"

"THE funniest comedy ever put on the screen," was the decision of the audience at a large Broadway theatre, New York, last Friday, when they saw "The Galloper," Pathé's new Gold Rooster Play, produced by Donald McKenzie, with Clifton Crawford in the lead, shown for the first time. For almost an hour and a half the entire house was literally "in stitches" at the antics of The Galloper and Copeland Schuyler, the parts taken respectively by Melville Stewart and Mr. Crawford.

BOOTH SPACE READY AT OHIO CONVENTION

BOOTH space for the convention of the Ohio State Motion Picture Exhibitors' League, conducted under the auspices of Cleveland Local No. 1, to be held in the Hollenden Hotel, Cleveland, October 19-20, is now ready for manufacturers.

The Cleveland organization is offering special inducements to assure a full attendance of exhibitors, and special time is given to manufacturers to sell goods. For reservations of space write or telegraph G. Schroeder, 6023 Superior avenue, Cleveland, Ohio.

IT'S THE CRIME OF THE CENTURY

the way a lot of fine negative is being "gummed up" in the developing and misrepresented by inferior prints. Protect your investment, guard your reputation, and give your camera man a run for his white alley, by insisting upon

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Chicago

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

ASSOCIATED SERVICE

"An Innocent Kidnapper." (Banner. One reel. Week of Oct. 4.)—A very ordinary comedy, acted in a still more ordinary fashion, bearing this hackneyed plot: Jones, away on a hunting trip, is notified by his wife that she has a great surprise waiting for him. He returns, finds the servant's baby asleep in his parlor, and thinking it the surprise mentioned, takes it to the club to show to his admiring friends. The police are enlisted before the mistake is cleared up.

"Getting the Goods on Father." (Empire. One reel. Week of Oct. 4.)—This is a fairly good farce, in which father's proclivities to flirtation are shown up by four young people with a sense of humor. The photography includes several beach scenes and is well done.

"Good Out of Evil." (Santa Barbara. Two reels. Week of Oct. 4.)—Two stepisters live with their respective parents in humble surroundings. The mother is addicted to drink, while the father is all he should be. In rescuing his daughter from the burning home, the father is killed. The daughter, blinded for life, is discovered by a young artist after the mother's death, and becomes the model for his masterpiece. The other sister weds the artist's brother. This subject was made in one of the California oil fields, and contains a good deal of interesting local color. The cast, headed by Marty Martin, Rheina Valdez and Hugh Bennison, is capable.

"A Woman's Past." (Federal. One reel. Week of Oct. 4.)—Will Rex, Al Ray and Margaret Harmon make the most of this sordid drama, in which the woman, forsaking her evil life, goes West, meets a civil engineer, and is about to begin a happy existence, when her companion of the old days appears. He is finally disposed of, however, and the engineer, rising to the occasion, agrees to forget her past.

"The Wolf's Den." (Navajo. Two reels. Week of Oct. 4.)—A well acted, interesting drama, showing the devotion of a daughter to her father after he has gambled away his fortune. By a somewhat long stretch of coincidence, the daughter meets the gambler in a park whither she has gone to sketch. He traps her in his den, but her lover, a Secret Service agent, raids the place, finds her there, and the gambler is shot to death.

"Piercing the Veil." (Alhambra. Two reels. Week of Oct. 4.)—This is a melodrama with psychic trimmings. The girl gets a job as a stenographer with the steel magnate, who is really a brute in human form. Made a prisoner in his office, she is rescued by her stalwart brother, who is led to the office by the clairvoyant cripple. A terrific fight ensues, and the steel magnate is hurled downstairs by the brother. The steel man refuses to prosecute, and the sister decides henceforth to remain at home. True Boardman, as the cripple, is excellent and the rest of the cast is capable.

"Love's Probation." (Ramona. Two reels. Week of Oct. 4.)—Though equipped with a wholly impossible and unconvincing plot, this drama, through fine photography, affords pleasing glimpses of Western scenery. The girl, weary of society's artificiality, goes West in answer to the advertisement of the Easterner who is sojourning in the wilds for his health's sake. They are married immediately, but only after she has accidentally shot him does their love affair develop.

GENERAL FILM PROGRAM

"The Old and the New." (Biograph. Mon., Oct. 4.)—The story, briefly, is: The young efficiency expert, just home from college, discharges the old bookkeeper. The girl pleads for the old employee, but the young man does not recognize his worth until he enlists his aid in unlocking the office vault wherein the girl is accidentally imprisoned. Not shown.

"The Worth of a Woman." (Biograph. Two reels. Tues., Oct. 5.)—The story follows:

Holmes, financially ruined, goes West with his wife to recoup his fortunes. He saves a dancing girl from maltreatment by a saloonkeeper, falls in love with her, and they are about to elope. Mrs. Holmes, besides shielding the girl from the saloonkeeper's wrath, forgives her husband, and all ends happily. Not shown.

"Her Soul Revealed." (Biograph. Thurs., Oct. 7.)—The story, briefly, is: A butterfly of the stage, given by a wealthy landlord the task of compromising a minister who is about to have the landlord's tenements condemned by the board of health, falls in love with the minister, and becomes his wife. Not shown.

"Bill's Stratagem." (Biograph. Re-issue. Fri., Oct. 8.)—The story, in brief, is: Billy and his sister, playing outside the stockade, see a band of Indians swooping down upon them. Billy, through a ruse, gets the Indians inside the cabin, and then blows it up. Not shown.

"Bob's Love Affairs." (Biograph. Sat., Oct. 9.)—Bob, a misanthrope, after proposing to three girls and being rejected, falls in love with a beautiful girl at the seashore. Jones, his friend, arrives, and engages the attention of the girl. Bob's old flames show the girl a letter which ends: "Women are fit only for playthings for fools," and not until Bob rescues her from drowning does he learn that she is his boyhood love.

"Billy's Stratagem." (Biograph. Fri., Oct. 8.)—An exciting story of frontier life, elaborately produced, and capably acted. In the absence of the father and mother, Indians, inflamed with whiskey, attack the stockade in which the aged grandfather and the two small children take refuge. Billy, the small son, kills one Indian with a rifle, but the others break into the enclosure. Billy then lays a slow match from the fireplace to a keg of powder, lights it, and escapes through a window with his sister. The house is blown up, but all are saved. Wilfred Luca, Claire McDowell, W. J. Butler, Robert Harron, Edna Foster and Inez Seabury compose the cast.

"Snakeville's Weak Women." (Essanay. Thurs., Oct. 7.)—This pictures has not been shown for review. The story follows. Sophie Clutts, at the instigation of the women of the town, is made a member of the police force. She locks up all the men in the town for various misbehaviors. When the dinner hour approaches none of the men show up so all the women demand Sophie's resignation. Margaret Joslin, Victor Potel and Harry Tood are the principals.

"Suppressed Evidence." (Essanay. Two reels. Sat., Oct. 9.)—Strong drama with no comedy relief. The wife writes a note to her lover, persuading him to get rid of her husband. The lover attempts to kill the innocent man, but instead he is killed himself. The husband discovers the note, but goes to prison, refusing to reveal his wife's dishonor. Fifteen years later, when he is released, he returns to his wife and daughter, and shows the note to her. Then she realizes his self-sacrifice and humbly asks his pardon. G. M. Anderson is the husband. Leona Anderson appears as his wife, but gives a rather poor performance. Marguerite Clayton is the child.

"Whitewashing William." (Kalem. Tues., Oct. 5.)—A moderate slapstick number with Bud of the Ham and Bud team appearing in the lead. He plays one of the everlasting rivals and is constantly receiving the worst of it. Bud's appearance is almost laughable in itself, while the various slapstick tricks resorted to in this reel unite to make it a very acceptable comedy of its kind.

"Tony and Marie." (Lubin. Mon., Sept. 27.)—The story, written by Lawrence S. McClosky, and produced by John E. Ince, gives a new twist to the perennial theme of the misunderstood alien. Tony comes to America, leaving Marie, his young wife, in Italy until he has made a home for her. Tony shares a tenement room with an organ grinder and Rosso, another laborer. One night Rosso attempts to rob the sleeping organ-grinder in the dark. Tony awakes, and when he tries to interfere, Rosso gives him the money and knife, and makes his escape. The dying organ-grinder tells the police that Tony

was his assailant, and the innocent man is jailed. Marie comes to America, and after a long search finds Tony, but is helpless. She nurses a sick man in the next room, who turns out to be Rosso. Before dying he confesses, and Tony is freed. Francis Joyner, Bernard Siegel, George Bliss, Jessie Terry and Mary Charleson form the cast.

"In Zululand." (Lubin. Split reel, with "Wayville Slumber Party." Tues., Sept. 28.)—A troop of Florida negroes play this fairly amusing comedy dealing with African superstition.

"The Wayville Slumber Party." (Lubin. Split reel, with "In Zululand." Tues., Sept. 28.)—A comedy replete with the chases, tumbles, fights and knock-outs that amuse the general public.

"The Last Rose." (Lubin. Two reels. Wed., Sept. 29.)—John Converse, a young minister in a New England town, falls in love with Carlotta Valondi, an Italian opera singer. He marries her, and often asks her to sing his favorite song, "Last Rose of Summer." Her Latin temperament rebels against the strict conventions of the community, and this causes Matilda, the minister's sister, to dislike her. Finally a family quarrel occurs, and Carlotta, unable to endure Matilda's interference, runs away. Before leaving, however, she makes a record of "The Last Rose" on the phonograph, and leaves it. Years pass without a reconciliation. At last Carlotta decides to go back to Italy, and the day before the sailing date, she goes to the village for one last look at the rectory. Inside she sees her husband with a faded rose in front of him, playing the record she has made. She creeps inside and goes into his arms. Lottie Briscoe is charming as Carlotta, Arthur Johnson acquires himself with his usual excellence, and the support of Eleanor Blanchard, Rosetta Brice, Howard M. Mitchell and Frances Sanson is adequate.

"Voices from the Past." (Lubin. Three reels. Thurs., Sept. 30.)—There is enough that is new and interesting in this drama to recommend it thoroughly. Lillie Leslie plays the parts of mother and daughter with sympathy. William Sohll is equally good in his interpretation of a young man, and the same character twenty years later. John Pemberton lives in poverty that he may give Elsie, his ward, a fine art education. When he discovers that she is infatuated with George Trent, a dissipated art connoisseur, he tells Elsie the story of her mother. He describes how Trent, by his cowardly behavior, caused her mother's death, and Elsie, shocked by the revelation, gives her love to Pemberton, who has loved her for years. Dorothy De Wolff, Joseph Smiley, Mrs. A. Terry, John Smiley and William H. Turner form the remainder of the cast.

"When the Wires Crossed." (Lubin. Fri., Oct. 1.)—A strong, original story, well acted. Jim McEwen, a political boss, tries to bribe Oliver Kemp, reform candidate for mayor, to withdraw from the contest. Failing this he decides to work the "badger game." Taking some newspaper reporters to Kemp's country house, McEwen plans that they will discover Kemp alone with a woman, who is to enter the house on the pretext of telephoning. The attendant notoriety, McEwen hopes, will kill the reform man's chances at the polls. But Kemp's quick-witted wife, hearing the plot when the telephone wires crossed, hurries to the house, and by her presence saves the situation.

Those in the cast are L. C. Shumway, Adda Gleason, George Routh, Vivian Caples, Jay Morley and Melvin Mayo.

"The Cello Champion." (Lubin. Sat., Oct. 2.)—A really good comedy with a real plot, in which Billie Reeves is given plenty of opportunity to display his inimitable fun-making prowess. When the eccentric violin genius fails to appear at the musicale, the hostess hires Bill, a tramp, to impersonate him. Bill saws away at his cello, while a concealed phonograph furnishes the music. The impromptu musician makes a big hit, until one of the audience substitutes a vocal record, and the poor man is kicked out of the house. Supporting Billie Reeves are Clara Lambert, Peter Lang and Charles Griffiths.

"Why the Boarders Left." (MinA. Thurs., Sept. 30.)—A fairly good low comedy containing much knockabout and slapstick work. The general manager of the hotel, who numbers among his duties hack driving, keeping the desk, waiting on the

table and doing a bell hop's jobs, never does anything right, to the great discomfort of the guests. The actions of this leading character, although not anything original, are laughable.

"The Agony of Fear." (Selig. Three reels. Thurs., Sept. 30.)—A mystery story by William E. Wing, slightly overworked in its pictured form. However, the climax creates a nice amount of suspense, even though the repetition of incidents in the body of the action is somewhat tiresome. A good thriller is registered in the first reel, when a girl falls from a swiftly moving automobile. The light effects are good and the photography in general is excellent. A wealthy clubman is responsible for the death of a girl he has wronged. Consequently he is hounded by mysterious messages saying that he will soon die. In time the man does succumb from fright, and it turns out that his valet, the brother of the dead girl, has been sending the messages.

"Mutiny in the Jungle." (Selig. Sat., Oct. 2.)—An abruptly developed drama laid in military India that is weak as a whole. A tiger is introduced, but its presence creates little suspense. The photography and scenes are exceedingly good.

"The Bridge of Time." (Selig. Three reels. Thurs., Oct. 7.)—Will probably be reviewed in issue of Oct. 16.

"The Girl and the Mail Bag." (Selig. Tues., Oct. 5.)—Will probably be reviewed in issue of Oct. 16.

"The Tiger Slayer." (Selig. Sat., Oct. 9.)—Will probably be reviewed in issue of Oct. 16.

"The Old Sin." (Essanay. Three reels. Tues., Oct. 5.)—This picture has not been shown for review. The story, follows: Bannon, a lawyer, marries Cherish, a chorus girl, without bothering about her past. Later, when he has become district attorney, he plans to refute a corrupt engineer who is pressing the city to put through a dishonest traction merger. The engineer, McAleer, proves to be the man in the forgotten past of Cherish. Cherish confesses to her husband and then unsuccessfully attempts suicide. Bannon attempts to kill McAleer, but he also is unsuccessful in his death dealing mission. In the end McAleer suffers a change of heart, and husband and wife are once more happy. June Keith, John Lorenz and John Cossar play the important parts.

"The Fable of the Statesman Who Didn't Make Good." (Essanay. Wed., Oct. 6.)—This picture has not been shown for review. The story relates with the aid of the usual George Ade subtitles how a statesman became ruled by his wife. Moral: Some Woman Should Be Given the Right to Vote. Harry Dunkinson and Frankie Raymond lead the cast.

"Queen for an Hour." (Vitagraph. Two reels. Sat., Oct. 2.)—A comedy invested with numerous hilarious situations and capable acting. A few scenes in the first reel display poor camera work, and one or two of the substitutions, resulting from the dual role, are discernible, but otherwise, including the double exposure scenes, the picture is good. Edith Storey appears in a dual part. A rich girl and a freakish washwoman bear a strange resemblance to one another, so the former persuades her double to take her place and be courted by a nobleman while she runs away and gets married. Others are Hughie Mack, Evert Overton and Albert Roccardi. George Baker directed.

"The Reward." (Vitagraph. Mon., Oct. 4.)—A pleasant comedy-drama poorly cut in one or two instances, but laughable and attractive as a whole. The son of a railroad magnate masquerades as a chauffer and wins a young lady's love, incog. Ranklin Drew and Virginia Pearson are the leads.

"Barriers of Prejudice." (Vitagraph. Two reels. Tues., Oct. 5.)—A familiar drama well pictured by the western Vitagraph company. The scenes and photographic work are consistently good. The character of the young man's snobbish mother is quite overdrawn, but this results in laughter more than unpleasantness. This mother is for a time successful in keeping her son and his young wife apart, but later when a child comes to the estranged family they are reunited.

"Fits and Chills." (Vitagraph. Wed., Oct. 6.)—Two farm hands, whose employer has a mania for amateur medicine, conceive the idea of getting sick, that they may be near the boss' daughter, but he discovers the ruse, gives them a dose of pepper and mustard, while the girl procures another sweetheart. This is a clever comedy with an accomplished cast. Donald McBride and Jewel Hunt are in it.

"Old Good for Nuthin'." (Vitagraph. Thurs., Oct. 7.)—This contains a homely and satisfying character study rendered by Jay Dwiggins, and ends with the closing chapter of the long interrupted romance of his sister, a character

played well by Edwina Robbins. Bobby Connelly also has a prominent part, and is good as ever. The reel is full of rare humor and action of the true heart interest sort, making the picture an ideal addition to any bill.

"Miss Sticky-Moufie-Kiss." (Vitagraph. Fri., Oct. 8.)—Mr. and Mrs. Sidney Drew here disport themselves in a comedy from the imaginative mind of James Montgomery Flagg. The subtitles, containing much more baby talk than even the title implies, are laughable in themselves, while Mr. Drew gets a lot of humor out of his role. A war parts the lovers for three years' time, and when he returns eager to marry, he discovers his fiancée adopting the latest style of speech, absurd two-year-old chatter. He marries her, but soon after, unable to bear it any longer, he walks into the ocean, never to be seen again.

MUTUAL PROGRAM

"The Terror of Twin Mountain." (American. Two reels. Mon., Sept. 27.)—A western melodrama of the conventional type. John goes prospecting for gold in the region terrorized by Ivan, a "bad man." His wife follows him, and on the way Ivan holds up the stage, robs the passengers, and, recognizing in John's wife the girl he wooed and lost, he kidnaps her. John misses his wife when the stage arrives, and sets out single handed, tracking the Terror to his lair, and rescuing his wife after a spirited battle, in which she aids. E. Forrest Taylor, Helene Rosson and Roy Stewart head the cast.

"Gustave Gebhard's Gutter Band." (Falstaff. Mon., Sept. 27.)—Jealousy makes trouble in the band, and when Gus and the lady fruit vender go fishing, the bass-horn player follows and makes trouble. In revenge, the fruit-dealer sends out a youthful brigade with lemons and breaks up the band. Arthur Cunningham, Ethel Jewett and Tulla Hough are in the cast.

"The Amateur Camera Man." (Novelty. Mon., Sept. 27.)—A really amusing comedy, relating the experience of a youth who learned how to operate a motion picture camera by mail. He secures a "try-out" and gets everything wrong. A liner is shown sailing up a street, a crowd of school children are dancing in the shovel of a steam dredge and trolley cars are plowing through the midst of a social function. One picture he does get right shows the director lurching, clandestinely with the leading woman while wife waits at home. The director gets hold of a film just in time to destroy it before wife's arrival, and the amateur camera man gets a job.

"The Road to Fame." (Thanhouser. Two reels. Tues., Sept. 28.)—Not shown by producer. The story, in brief, is: A young wife finds she is not wanted by her husband's parents, and accepts the father's financial inducement to go back to the stage where she had been a failure. Her sorrows have taught her how to act, and in her great success as "Camille" she wins back her husband and the favor of his parents. The cast includes George Harris, Winifred Kingston, Bert Delaney, Morgan Jones and Inda Palmer.

"See America First." (Gaumont. Split reel. Tues., Sept. 28.)—Not shown for review.

"The Protest." (Centaur. Three reels. Wed., Sept. 29.)—Reviewed at length elsewhere in this issue.

"Love's Strategy." (Mutual. Wed., Sept. 29.)—Not shown for review by producer, and story not announced.

"Love, Mumps and Bumps." (Beauty. Tues., Sept. 28.)—A good comedy. To escape the odious attentions of Percy, Edna goes to the mountain cabin of a friend. Percy trails her, but is driven from the cabin by her hostess. He awakes with a swollen face, but goes to propose again, and while in the cabin struggling with the girl, neighbors arrive, see his swollen face and declare he has smallpox. He is quarantined with the two women. A young man who comes to their assistance is also quarantined, but employs the time in winning Edna. When the village doctor returns and is summoned to the cabin, he pronounces the disease mumps, and lifts the quarantine. The cast includes Neva Gerber, Webster Campbell, William Carroll, Lucille Ward and Rae Berger. Archer MacMackin is the director.

"Stanley's Search for the Hidden City." (Centaur. Two reels. Thurs., Sept. 20.)—A famous botanist, with his little daughter, is wrecked on the coast of Africa and taken to the Hidden City. Sir Henry M. Stanley, exploring years later, pushes on to the city. The botanist's daughter has grown to womanhood, and the king is enamored of her, arousing the queen's jealousy. Stan-

ley's arrival saves a serious situation, and after a desperate battle the city is captured, and the white captives freed.

"A Perplexing Pickle Puzzle." (Falstaff. Thurs., Sept. 30.)—Not shown for review. The story, in brief, is: An amateur detective attempts to solve the disappearance of pickles from the delicatessen store, and is himself accused of a fondness for pickles. The real burglars have a lot of fun with him, but always keep several jumps ahead of him.

"Hearts in Shadow." (American. Fri., Oct. 1.)—Not shown for review by producer. The story, briefly, is: Nan Baird and her child are starving in the park after their eviction from their home. Desperate with hunger, Nan yields to temptation and steals a woman's purse. She is caught and taken before the judge, where she explains that she stole for the sake of her child. The judge consents to let her go back to the little one, accompanied by a detective. Arriving at the park, the child is nowhere to be seen, and, accusing Nan of deceit, the detective throws her into a cell. That night the detective finds his wife with a ragged little girl, whom she says she found wandering in the park. The detective is convinced of Nan's truthfulness, and procures her release and employment. In the cast are Vivian Rich, Jack Richardson and Louise Lester. Reeves Eason directed the picture.

"Mixed Males." (Beauty. Sat., Oct. 2.)—Not shown for review by producer. The story, briefly, is: Si Jenkins is secretly in love, and his son is ditto with the girl's widowed mother. Each pair plans to elope the same night, without the knowledge of the other. Owing to poor light there is a general mistake, and each man gets the wrong bride, a mistake which is not discovered until the ceremony is over. In the cast are Frank Borzage, John Sheehan, Beatrice Van and Nelle Belle Widen.

"The Oriental Spasm." (Cub. Fri., Oct. 1.)—Not shown by producer; the story, in brief, is: Jerry is accused of stealing a gem belonging to the Great Kazabo, and in fleeing, bowls over all his pursuers and finds himself in the presence of the Favorite Wife. He over-tarries and his pursuers revive and capture him.

"Man Afraid of His Wardrobe." (Mustang. Three reels. Sat., Oct. 2.)—Reviewed in another place in this issue.

"As in Days of Old." (Reliance. Sun., Oct. 3.)—Not shown by producer, and story not announced.

"His Lordship's Dilemma." (Gaumont All-Star. Sun., Oct. 3.)—Not shown by producer and story not announced.

"The Mystery of Eagle's Cliff." (Thanhouser. Sun., Oct. 3.)—Not shown by producer. The story, in brief, is: A young scientist borrows money from a wealthy man, with which to go on an exploring expedition. While in the wealthy man's home he drops a locket containing a picture of his little daughter, and in running after him to return it, the rich man falls over a cliff and is killed. The body is found after the scientist has left, and on account of the locket, the latter is suspected, and his wife and family ostracized. The mystery is cleared after the scientist's return, by the discovery of the scientist's receipt and note for the loan. The cast includes Lorraine Huling, Wayne Aery, Helen Badgley and Morgan Jones.

"Damaged Goods." (American. Seven reels. Mon., Oct. 4.)—Reviewed at length in the issue of October 3, 1914.

PATHE EXCHANGE INC.

"Pathé Weekly. No. 76." (Pathé.)—Novel launching of a freight-steamer, broadside on, at Manitowoc, Wis.; \$100,000 fire destroys lumber mill at Baker, Ore.; Canadian soldiers guard international boundary within sight of Niagara Falls; U. S. sailors guard boundary at Brownsville, Tex.; James F. Archibald, who bore messages for Ambassador Dumba, disembarks at Hoboken, N. J.; wounded Indian soldiers convalescing at Bournemouth, England; Syracuse streets flooded by washout; two New York brokers reach Rocky River, Ohio, on their 10,000-mile canoe trip; new labor-saving harvesting machinery is demonstrated at Portland, Ore.; parades at Coney Island's Mardi-gras carnival; Pathé Paris fashions in colors; fertilizers result in cotton plants six feet high at Lexington, S. C.

"Neal of the Navy, No. 5." (Pathé. Two reels.—This chapter is entitled "A Message from the Past." A dance aboard a United States battleship is introduced, and during the festivities Annette (Lillian Lorraine) is thrown overboard by the conspirators. She is rescued by Neal, a sailor aboard the ship, and that night, while dry-

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ing out her map of the Lost Isle before the fire, the heat reveals a secret inscription which tells the exact location of the lost island. She starts for Lost Isle, but a mutiny breaks out aboard the ship. Through her knowledge of wireless, Annette summons a cruiser, and Neal once more figures in the rescue. A thrilling scene is provided when one of the mutineers is thrown from the masthead into the sea.

"Neal of the Navy, No. 6." (Pathé. Two reels.)—"The Cavern of Death" is the title of this chapter, which is located at Martinique. Annette and Neal are kidnapped from the governor's levee, and imprisoned in a cave where a great quantity of dynamite is stored. The conspirators get the map of Lost Isle from her, and then leave the two to be blown up when they turn on the current from a distant point. They escape by making a long swim. There is a great thrill in the explosion which comes too late, and the whole side of a cliff is blown off into the sea.

"Neal of the Navy, No. 7." (Pathé. Two reels.)—In "The Gun Runners" the conspirators take up the work of smuggling arms to the revolutionists, who are about to attack the governor's residence at Dolores. Annette and her friends are on the way to a mission in lower California to get a copy of the deed to Lost Isle, and are in the governor's residence when the attack comes. Bluejackets, headed by Neal, arrive in time to save the party, but Annette and Neal are captured and led away to a secret dungeon.

UNIVERSAL PROGRAM

"When a Man's Fickle." (Nestor. Mon., Oct. 4.)—A ridiculous comedy with an excellent role provided Neal Burns, who has two fiancées at once and so gets into no end of trouble. Billie Rhodes and Dolly Ohnet support Burns. It's a picture that's bound to make good its definition as a comedy.

"Fatherhood." (Broadway Universal Feature. Four reels, Mon., Oct. 4.) Reviewed at length elsewhere in this issue.

"The Campbells Are Coming." (Broadway Universal Feature. Five reels.)—This stirring drama of the Sepoy Mutiny in India in 1857, with Francis Ford and Grace Cunard in the principal roles, was reviewed at length in the issue of May 29.

"The Silent Battle." (Gold Seal. Three reels, Tues., Oct. 5.)—A drama portraying the regeneration of a wild and reckless youth in an unusually interesting style. Leon Kent produced the picture from a story by Peter B. Kyne. It is full of human interest qualities and the plot, although somewhat familiar, is developed along unconventional lines. Hobart Henley and Agnes Vernon are the leads, supported by an accomplished cast. Nothing is wrong with the scenes and photography.

"The \$50,000 Jewel Theft." (Big U. Two reels, Thurs., Oct. 7.)—An absorbing detective play based on an actual happening, according to the leader. Murdock MacQuarrie is featured, appearing as an aged detective, who successfully works on the case of a startling robbery. His methods and those of the crooks are enacted in a style productive of great suspense. In support appear Adele Farrington, Edna Payne and Arthur Moon. The scenario was prepared by George Edwards Hall and Mr. MacQuarrie.

"Eddie's Little Love Affair." (Nestor. Fri., Oct. 8.)—One of Christie's comical love stories, with a popular cast. Eddie is a professor in the school where his sweetheart attends and Lee is continually attempting to get Eddie in wrong with the dean on a charge of flirting. Eddie Lyons, Lee Moran and Elsie Gleason are the leads in this reel, which is one of the best of the recent Nestor comedies.

"The House with the Drawn Shades." (Rex. Two reels, Fri., Oct. 8.)—A melodrama designed after a familiar pattern, yet strong enough to discount this fact. A lawyer's wife elopes with another as her husband is thoroughly rapt

up in his studies. A time comes when the lawyer attains a judgeship. And then his wife is brought in, a drug fiend and common woman of the streets. The judge shows his broadmindedness by welcoming his wife's return. Ben Wilson and Dorothy Phillips are the leads in this, while Joseph Girard is the heavy, although he appears in an early scene as a professor.

"The Queen of Jungle Land." (Bison. Three reels, Sat., Oct. 9.)—A most vivid and well constructed story, enacted for the most part in the Universal jungle. The young hunter who leaves the rest of the party because of his craving for drink, runs across a white girl brought up in the environs of the jungle. A romance follows and the tragic past of the girl is revealed. It's a very engaging picture, containing a good many thrills, owing to the introduction of various wild animals. Joe Franz produced it, from a story by James Oliver Curwood, with a cast including Wellington A. Playter, Edythe Sterling, Rex de Rosselli and Sherman Bainbridge.

"Fifty Dollars for a Kiss." (Powers. Sat., Oct. 9.)—A good comedy offering. The farmer waters the milk; his wife taking it to town upsets the can and fills it up with water; when she gets to town it is one per cent. milk. In the meantime her husband has allowed a traveling woman book agent to blackmail him by taking a picture of him in her arms. He has to part with all the ready cash in the house to buy the picture, and so both man and wife go to jail. Produced by Bob Daly with a capable cast, including Will Cressy, Marion Dayne and Adele Farrington.

"Marianna." (Laemmle. Sun., Oct. 10.)—A sincere and pleasing dramatic offering, written and produced by H. G. Stafford. An Italian girl reforms an old roue by her boundless faith in religion. The characters in this are clearly drawn and well interpreted, while the simplicity of the story is pleasing. Charles Manley, Mrs. Benson and Yona Landowska are the leads.

"A Bath House Tragedy." (L-Ko. Two reels, Sun., Oct. 10.)—A true laugh-maker, with Hank Mann, Dick Smith and Peggy Pearce in the leading parts. The action is laid in a Turkish bath establishment, a scene which offers opportunities innumerable for creating fun.

"Alas and Alack." (Rex. Sun., Oct. 10.)—Written by Ida Mar Parke, and taking a decidedly pessimistic attitude toward life. The lonely mother is obliged to go on living a life of drudgery with her soulless husband, while the poetic millionaire must continue to be bored by his puppet wife. This is interesting, with Cleo Madison, Lon Chaney and Arthur Shirley in the principal roles.

WEEKLIES

"Tribune Animated Weekly, No. 17." (Mon., Sept. 27.)—A view of a recent railroad disaster in Western Springs, Ill.; scenes taken at Annapolis, showing the students of the United States in training; pictures of the Elks' convention at Atlantic City, N. J.; scenes of the recent subway disaster in New York City when the planking above Seventh avenue and Twenty-eight street caved in, taking a trolley car with it and other topical events, together with a Doc Yak cartoon, complete this engaging weekly.

"Animated Weekly, No. 186." (Wed., Sept. 29.)—Views of the maneuvers of the National Guardsmen of New York in Van Cortlandt Park, N. Y.; Henry Ford posed with Secretary Daniels; some scenes of a motorcycle race at Detroit, Mich.; the winners of the horse show at Syracuse, N. Y.; a duo of interesting war scenes with five or six other subjects of almost equal interest.

CORPORATION STATISTICS

(New incorporations, increases or decreases in capital stock and dissolutions are noted in this column.)

At Tacoma, Wash.:
ALLIANCE FILM COMPANY, of Tacoma.
Incorporators: Seattle and Tacoma business men,

the latter being F. B. Howe, W. D. Anderson and C. E. Stevens. Moving pictures.

At Lansing, Mich.:
The Michigan Securities Commission has granted permission to the EQUITABLE MOTION PICTURE CORPORATION, Richmond, Va., capitalized at \$3,000,000, to sell stock and do business in Michigan. George W. Moore, of Detroit, has been appointed agent of the company.

At Springfield, Ill.:
THE UNIQUE FILM COMPANY, of Chicago, has been incorporated with a capital stock of \$2,500. The company is to manufacture and deal in moving picture films and other photographic productions. The incorporators are: J. B. Blair, Miles M. Webb, James M. Rauls and Dr. W. Nowacki.

At Albany, N. Y.:
THE KINETICARTOON CORPORATION, New York City.—To conduct a general motion picture film business. Capital, \$100,000. Directors: George Edwin Joseph, Ernest A. Zema, George B. Read, 165 Broadway, New York City.

LONG & HELLER, INC., North Pelham, N. Y.—To manufacture and deal in moving picture films, machines, slides, etc. Capital, \$5,000. Directors: John E. Long, John H. Heller, Charles A. Heller, 124 East Twenty-third street, New York City.

DAVID CHANLER DRAMATIC COMPANY, New York City.—To produce and manage theatrical, operatic and film-play productions. Capital \$20,000. Directors: Nayn Saenger, Lillian Suwalsky, Albert S. Hoffheimer, 6 East Eighty-first street, New York City.

THE METRO PICTURES CORPORATION, of New York City, has increased its capital stock from \$300,000 to \$400,000.

THE ARTISTIC PHOTOPLAY WEEKLY COMPANY, INC., New York City.—To publish a weekly magazine relating to photoplays and motion pictures. Capital \$1,000. Directors: Sarah Hyman, Sadie Hyman and Ellis Hyman, 316 West Ninety-third street, New York City.

SCREEN EXHIBITION COMPANY, New York City.—Theatrical and motion picture business in all its branches. Capital, \$15,000. Directors: Whitman Bennett, David V. Picker, H. Clay Miner, 1400 Broadway, New York City.

BEEGEEVEE PICTURE THEATRES CORPORATION, New York City.—To engage in a general motion picture business. Capital, \$1,000. Directors: Charles J. Giegerich, Joseph M. Butler, Frank Voller, 1515 East Ninth street, Brooklyn, N. Y.

THE MOTION PICTURE BOARD OF TRADE OF AMERICA, with principal office in New York City, has been incorporated with the Secretary of State. The particular objects for which the corporation is formed are as follows: To foster trade and commerce among its members, to reform trade abuses on behalf of its members, to secure freedom from unjust and unlawful exactions, to diffuse accurate and reliable information as to the standing and character of those engaged in any and all branches of said industry, to settle differences and promote a more enlarged and friendly intercourse between the members, and perform all acts as may tend to promote the welfare of the motion picture business at large. Directors: Carl Laemmle, J. Stuart Blackton, P. A. Powers, W. W. Irwin, S. L. Rothapel, William A. Johnston, J. E. Brulatour, of New York City; Schuyler Colfax, Rochester, N. Y.; Max Stearns, Columbus, O., and J. W. Binder, Hackensack, N. J. The organization has a charter membership of 50 members, all prominent in the motion picture industry.

KRITERION SALES CORPORATION, New York City. To engage in a general motion picture business. Capital \$500,000. Directors: Sig. L. Newman, Jonas Bamberger, Alexander Kahn, 106 West 29th street, New York City.

OLD GLORY FILM CORPORATION, New York City. To manufacture and deal in motion picture films and conduct theatres for theatrical and motion picture purposes. Capital \$1,000. Directors: R. K. Crane, E. W. Mitchell, E. S. Lewis, 29 Broadway, New York City.

Dissolution.—The WILLIT FILM CORPORATION has filed with the Secretary of State a certificate of dissolution. The capital was \$20,000.

At Oklahoma City, Okla.:
McCLURE MOTION PICTURE COMPANY, Tulsa, Okla.—Capital stock, \$250,000. Incorporators: H. A. Mackie, R. L. Noon, E. Y. Worley and M. H. Farnham, all of Tulsa, Okla.

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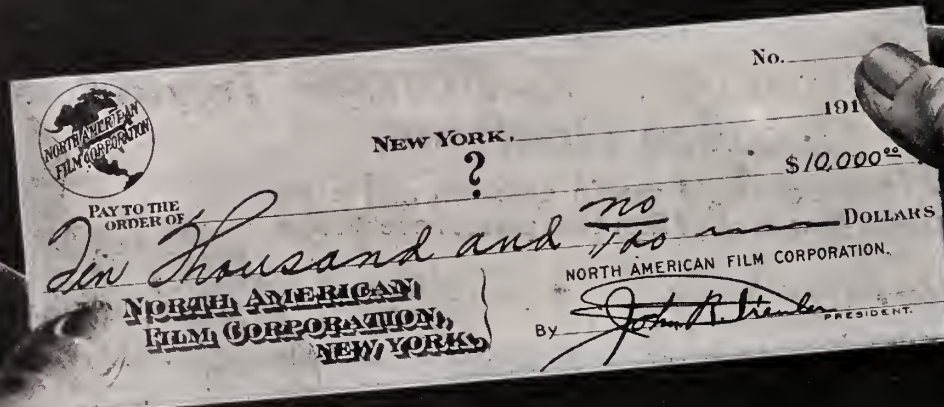
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Who Gets This Check? One of Your Patrons?

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

Directed by W. D. Taylor

Suggestions by the thousands for a sequel to "The Diamond From the Sky" are pouring into the offices of the North American Film Corporation. Here are points for your patrons to remember in making the \$10,000 prize suggestions:

- What Becomes of the Diamond?
- What Becomes of the Child?
- What Is the Fate of Blair Stanley?
- What Happens to Vivian Marston?

Remember, all we want is AN IDEA!—1000 words or less!

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North American Film Corporation

JOHN R. FREULER, President

71 W. 23rd Street, New York City

Distributed throughout the United States and Canada
Exclusively by Mutual Film Corporation



MUTUAL PROGRAM

Thanhouser

THE HOUSE OF CONSISTENCY

EDWIN THANHOUSER PRESENTS

THE MIRTH OF A NATION

FALSTAFF
COMEDIES

EDWIN THANHOUSER
PRESENTS

COUSIN
LARA'S
BOOK-BOOK

A SWIFT SERIES OF SMILE-
MAKERS. A VOLUME OF COMEDY

ONE REEL-MONDAY OCT. 4TH

DICKY'S
DEMON
DACHSHUND

FRANCES KEYES AND HER COM-
PANY IN A BREEZY SUMMER.
MIXUP - ALSO MR. DOGLET!

ONE REEL-THURSDAY OCT. 7TH

THE LIGHT
ON THE REEF

A DRAMA-A REAL DRAMA
IF EVER THERE WAS ONE
WINIFRED KINGSTON AND
MORRIS FOSTER IN THE
STELLAR ROLES MAKE IT
A LIVING DOCUMENT

TWO REELS-TUES. OCT. 5TH

THE
"HAS BEEN"

A TALE OF RED BLOOD-
ED MEN-ALL MEN-NOT
A WOMAN IN IT!!!

ONE REEL-SUNDAY, OCT. 10TH

MUTUAL FILM CORP.
SOLE DISTRIBUTORS FOR
UNITED STATES, MEXICO & CANADA

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

-MUTUAL PROGRAM-
WEEK OF
OCTOBER
1915

SUN. · W · C · FIELDS

3 "HIS LORDSHIPS DILEMMA"
CASINO STAR COMEDY

TUE. "See America First"
AND
5 "KEEPING UP WITH THE JONESES"

WED. FLORENZE MARION
TEMPEST AND SUNSHINE
6 SUNSHINE AND TEMPEST
3 Reels RIALTO STAR FEATURES

THUR. **MUTUAL WEEKLY**
7 SEES ALL SHOWS ALL

PRODUCED BY
GAUMONT COMPANY
FLUSHING NEW YORK

MUTUAL PROGRAM

W.C. Fields

COURTESY OF F. ZIEGFELD JR

Appearing in

**CASINO
STAR
COMEDIES**

NEXT RELEASE

**HIS
LORDSHIP'S
DILEMMA**

OCTOBER 3rd-

PRODUCED BY

**GAUMONT
COMPANY**

FLUSHING NEW YORK



MUTUAL MASTERPICTURES

The Sensational Play of Stage Life

Bred in the Bone

A Four Act Reliance Production

PAUL POWELL, DIRECTOR

Interpreted by the idolized screen star

DOROTHY GISH

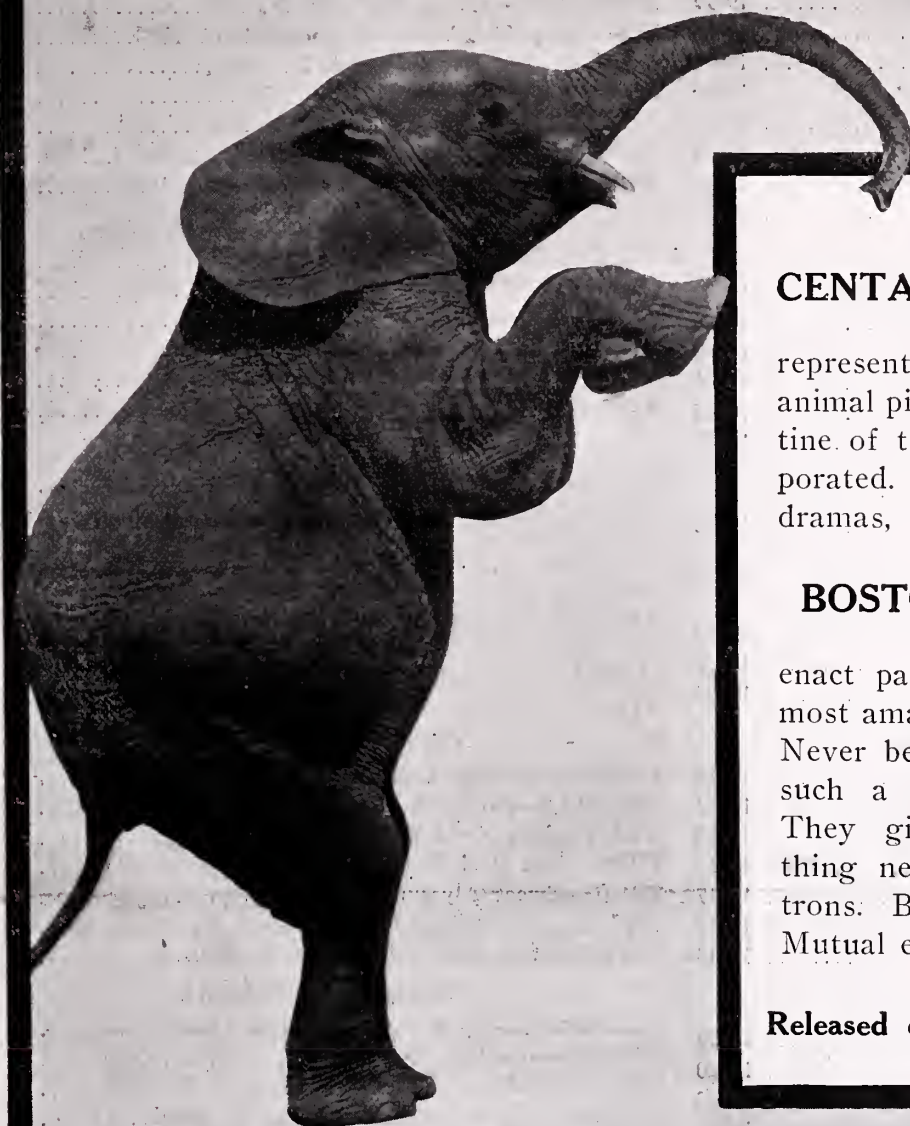
And an unusual company of players

In this powerful story of hereditary impulse, Dorothy Gish, dear to the hearts of filmdom, plays the part of a stage-struck girl who becomes a celebrated actress, but at the height of her career turns her back on success and fame to answer the higher call of love and home.

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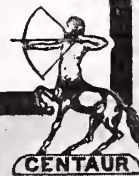
MUTUAL PROGRAM**CENTAUR FEATURES**

represent something more than animal pictures in which a routine of tricks has been incorporated. They are two reel dramas, in which the famous

BOSTOCK ANIMALS

enact parts in a way that is most amazing and remarkable. Never before have pictures of such a nature been staged. They give exhibitors something new to offer their patrons: Book from the nearest Mutual exchange.

Released every Thursday

**DAVID HORSLEY PRODUCTIONS**

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, October 4, 1915.

BIOGRAPH—The Old and the New, D., 1000.....	19077
ESSANAY—Tides That Meet, D., 3000.....	19086
KALEM—The Pretenders, Com.-D., 4000.....	19078
GEORGE KLEINE—The Fashion Shop, D., 2000.....	19090
LUBIN—Think, Mothers, D., 1000.....	19080
*SELIG—Hearst-Selig News Pictorial, No. 79, N., 1000.	19085
SELIG—A Sultana of the Desert, D., 2000.....	19082
VITAGRAPH—The Reward, D., 1000.....	19084

Tuesday, October 5, 1915.

BIOGRAPH—The Worth of a Woman, D., 2000.....	19100
ESSANAY—The Old Sin, D., 3000.....	19092
KALEM—Whitewashing William, C., 1000.....	19099
LUBIN—Love and Swords, C., 1000.....	19098
SELIG—The Girl and the Mail Bag, D., 1000.....	19095
VITAGRAPH—Barriers of Prejudice, D., 2000.....	19096

Wednesday, October 6, 1915.

EDISON—Black Eyes, C., 1000.....	19102
ESSANAY—The Fable of the Statesman Who Didn't Make Good, C., 1000.....	19105
KALEM—The Man in Irons, D., 2000 (Mystery of the Grand Hotel, No. 12).....	19103
LUBIN—Jim West—Gambler, D., 3000.....	19107
VITAGRAPH—Fits and Chills, C., 1000.....	19106

Thursday, October 7, 1915.

BIOGRAPH—Her Soul Revealed, D., 1000.....	19110
ESSANAY—Snakeville's Weak Woman, C., 1000.....	19111
LUBIN—The Telegrapher's Peril, D., 2000.....	19112
MINA—The Honeymoon Roll, C., 1000.....	19116
SELIG—The Bridge of Time, D., 3000.....	19117
*SELIG—Hearst-Selig News Pictorial, No. 80, N., 1000.	19115
VITAGRAPH—Old Good for Nothin', C., 1000.....	19114

Friday, October 8, 1915.

BIOGRAPH—Billy's Stratagem, D., 1000 (Reissue)....	19127
EDISON—An Unwilling Thief, D., 3000.....	19120
ESSANAY—Broncho Billy's Sheep Man, D., 1000.....	19123
KALEM—The Finger of Suspicion, D., 1000 (Reissue).	19124
LUBIN—The Son, D., 1000.....	19126
VITAGRAPH—Miss Sticky-Moufie-Kiss, C., 1000.....	19125

Saturday, October 9, 1915.

BIOGRAPH—Bob's Love Affairs, Com.-D., 1000.....	19136
EDISON—The Manufacture of Coin, Ed., 1000.....	19128
ESSANAY—Suppressed Evidence, D., 2000.....	19129
KALEM—The Water Tank Plot, D., 1000.....	19135
LUBIN—Think of the Money, C., 1000.....	19131
SELIG—The Tiger Slayer, D., 1000.....	19137
VITAGRAPH—Youth, D., 3000.....	19132

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

RELEASES OF THE WEEK AFTER

Monday, October 11, 1915.

BIOGRAPH—Jealousy's Fools, D., 1000.....	
ESSANAY—The Village Homestead, D., 3000.....	
KALEM—The Dancing Doll, D., 3000.....	
LUBIN—The Emerald God, D., 1000.....	
SELIG—The Sculptor's Model, D., 2000.....	
*SELIG—Hearst-Selig News Pictorial, No. 81, N., 1000.	
VITAGRAPH—The Lure of a Widow, C., 1000.....	

Tuesday, October 12, 1915.

BIOGRAPH—Blow for Blow, D., 2000.....	
ESSANAY—The Great Deceit, D., 2000.....	
KALEM—Queering Cupid, C., 1000.....	
LUBIN—Romance of a Beanery, C., 1000.....	
SELIG—The Foreman's Choice, D., 1000.....	
VITAGRAPH—Lillian's Husbands, C., 3000.....	

Wednesday, October 13, 1915.

BIOGRAPH—Serge Panine, D., 3000.....	
EDISON—The Widow's Breezy Suit, C., 1000.....	
ESSANAY—The Animated Nooz Pictorial, Cart, Sc., 1000	
KALEM—Voices in the Dark, D., 2000.....	
KNICKERBOCKER STAR FEATURES—The Drag- on's Claw, D., 3000.....	
LUBIN—The Steadfast, D., 2000.....	
VITAGRAPH—On with the Dance, C., 1000.....	

Thursday, October 14, 1915.

BIOGRAPH—The Dawn of Courage, D., 1000.....	
ESSANAY—All Stuck Up, C., 1000.....	
LUBIN—Nan o' the Backwoods, D., 3000.....	
MINA—One Reel Comedy (Title Not Reported).....	
SELIG—Sweet Alyssum, D., 3000.....	
*SELIG—Hearst-Selig News Pictorial, No. 82, N., 1000.	
VITAGRAPH—The Third Party, D., 1000.....	

Friday, October 15, 1915.

BIOGRAPH—Pippa Passes, D., 1000 (Reissue).....	
EDISON—Gladiola, D., 4000.....	
ESSANAY—Broncho Billy's Parents, W. D., 1000.....	
KALEM—The Law at Silver Camp, D., 2000.....	
LUBIN—Belle of Barnegate, D., 1000.....	
VITAGRAPH—How John Came Home, C., 1000.....	

Saturday, October 16, 1915.

BIOGRAPH—The Inevitable, D., 1000.....	
ESSANAY—The Reaping, D., 3000.....	
EDISON—The Little Saleslady, D., 1000.....	
KALEM—A Test of Courage, D. (An Episode of the H. of H. Series), 1000.....	
LUBIN—The Price of Pies, C., 1000.....	
SELIG—In the Midst of African Wilds, D., 1000.....	
VITAGRAPH—The Woman in the Box, D., 2000.....	

Calendar of Current and Coming Releases

MUTUAL PROGRAM RELEASES OF NEXT WEEK

Monday, October 4, 1915.

AMERICAN—Just as It Happened, D., 2000..... 03984
FALSTAFF—Cousin Clara's Cook Book, C., 1000..... 03986
NOVELTY—The Corsican Brothers Up to Date, C., 1000..... 03987

AMERICAN—Damaged Goods, D., 7000.....Special

Tuesday, October 5, 1915.

THANHOUSER—The Light on the Reef, D., 2000.... 03988
GAUMONT—See America First, Sc., and Keeping Up
with the Joneses, C., Split Reel..... 03990
BEAUTY—Mother's Busy Week, C., 1000..... 03991

Wednesday, October 6, 1915.

RIALTO—Sunshine and Tempest, D., 3000..... 03992
MUTUAL—Just Like His Wife, C., 1000..... 03995

Thursday, October 7, 1915.

CENTAUR—Rhoda's Burglar, D., 2000..... 03996
FALSTAFF—Dick's Demon Dachshund, C., 1000..... 03998
MUTUAL—Mutual Weekly No. 40, N., 1000..... 03999

Friday, October 8, 1915.

MUSTANG—Breezy Bill—Outcast, D., 2000..... 04000
AMERICAN—The Sting of It, D., 1000..... 04002
CUB—A Change of Luck, C., 1000..... 04003

Saturday, October 9, 1915.

CLIPPER—Pardoned, D., 3000..... 04004
BEAUTY—Curing Father, C., 1000..... 04007

Sunday, October 10, 1915.

RELIANCE—The Queen of the Band, D., 2000..... 04008
CASINO—A Corner in Cats, C., 1000..... 04010
THANHOUSER—The Has-Been, D., 1000..... 04011

RELEASES OF THE WEEK AFTER

Monday, October 11, 1915.

AMERICAN—Let There Be Light, D., 2000..... 04012
FALSTAFF—Capers of College Chaps, C., 1000..... 04014
NOVELTY—Miss Tilly's Big Feet, C., 1000..... 04015

Tuesday, October 12, 1915.

THANHOUSER—The Scoop at Belville, Com.-D., and
Down on the Phoney Farm, Cart., 2000, Split.... 04016
GAUMONT—Keeping Up with the Joneses, Cart., and
Seeing America First, No. 5, Sc., Split Reel..... 04018
BEAUTY—Billie—The Hill Billie, C., 1000..... 04019

Wednesday, October 13, 1915.

RELIANCE—The Bread Line, D., 3000..... 04020
NOVELTY—Gold Bricking Cupid, C. 1000..... 04023

Thursday, October 14, 1915.

CENTAUR—Stanley's Close Call, D., 2000 (Animal)... 04024
FALSTAFF—Bing Bang Brothers, C., 1000..... 04026
MUTUAL—Mutual Weekly No. 41, N., 1000..... 04027

Friday, October 15, 1915.

MUSTANG—Two-Spot Joe, D., 2000..... 04028
AMERICAN—Profit from Loss, D., 1000..... 04030
CUB—Taking a Chance, C., 1000..... 04031

Saturday, October 16, 1915.

THANOPLAY—The Long Arm of the Secret Service,
D., 3000..... 04032
BEAUTY—Aided by the Movies, C., 1000..... 04035

Sunday, October 17, 1915.

RELIANCE—The Ever-Living Isle, D., 2000..... 04036
CASINO—Cissy's Rameos, C., 1000..... 04038
THANHOUSER—John T. Rocks and the Flivver, D.,
1000..... 04039

UNIVERSAL PROGRAM RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode 16), "Kitty in Danger," D., 2000..... 0887

Monday, October 4, 1915.

BROADWAY UNIVERSAL FEATURE—Fatherhood,
D., 4000 0871
NESTOR—When a Man's Fickle, C., 1000..... 0872

Tuesday, October 5, 1915.

GOLD SEAL—The Silent Battle, D., 3000..... 0873
REX—No Release This Week.....
IMP—The Unnecessary Sex, C., 1000..... 0874

Wednesday, October 6, 1915.

VICTOR—The Woman Who Lied, D., 4000..... 0875
L-KO—No Release This Week.....
ANIMATED WEEKLY—No. 187, N., 1000..... 0876

Thursday, October 7, 1915.

LAEMMLE—No Release This Week.....
BIG U—The \$50,000 Jewel Theft, D., 2000..... 0877
POWERS—The Acrobat's Dream, Vaud., and The Hero
of the Gridiron (Brickley of Harvard)..... 0878

Friday, October 8, 1915.

REX—The House with the Drawn Shades, D., 2000.... 0879
VICTOR—No Release This Week.....
NESTOR—Eddie's Little Love Affair, C., 1000..... 0880

Saturday, October 9, 1915.

BISON—The Queen of Jungle Land, D., 3000..... 0881
JOKER—\$50.00 for a Kiss, C., 1000..... 0883

Sunday, October 10, 1915.

REX—Alas and Alack, D., 1000..... 0884
LAEMMLE—Marianna, D., 1000..... 0885
L-KO—A Bath House Tragedy, C., 2000..... 0886

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode 17), D., 2000..... 0904

Monday, October 11, 1915.

BROADWAY UNIVERSAL FEATURE—The Man of
Shame, D., 5000..... 0888
NESTOR—Some Fixer, C., 1000..... 0889

Tuesday, October 12, 1915.

GOLD SEAL—The Kiss of Dishonor, D., 2000..... 0890
REX—The Healing of Mary Brown, Juvenile, D., 1000.. 0891
IMP—Bashful Glen, C., 1000..... 0892

Wednesday, October 13, 1915.

VICTOR—No Release This Week.....
L-KO—Under New Management, C., 2000..... 0893
ANIMATED WEEKLY—No. 188, N., 1000..... 0894

Thursday, October 14, 1915.

LAEMMLE—The Girl of the Dance Hall, D., 3000.... 0895
BIG U—No Release This Week.....
POWERS—Lady Baffles and Detective Duck in When
the Wets Went Dry, C., 1000..... 0896

Friday, October 15, 1915.

IMP—No Release This Week.....
VICTOR—A Kentucky Idyll, D., 2000..... 0897
NESTOR—And the Best Man Won, C., 1000..... 0898

Saturday, October 16, 1915.

BISON—The Yellow Star, D., 3000..... 0899
POWERS—The Vengeance of Guido, D., 1000..... 0900
JOKER—No Babies Allowed, C., 1000..... 0901

Sunday, October 17, 1915.

REX—A Mother's Atonement, D., 3000..... 0902
LAEMMLE—No Release This Week.....
L-KO—Does Flirting Pay?, C., 1000..... 0903

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 20, 1915.

A Kentucky Girl, D., 2000.....Navajo
Devoted Son, D., 2000.....Liberty
Browning Hogan, C., 2000.....Santa Barbara
Happy Awakening, C., 1000.....Alhambra
A Cattle Queen's Romance, D., 2000.....Ramona
A Watery Romance, C., 1000.....Federal
Accusing Finger, D., 2000.....Empire

Week of September 27, 1915.

Brother's Redemption, D., 2000.....Santa Barbara
Dusty's Finish, C., 1000.....Banner
The Woman He Married, D., 2000.....Ramona
Fatty's Nightmare, C., 1000.....Alhambra
Waiter Who Waited, C., 2000.....Federal
Beyond the Trail, D., 1000.....Empire
The Bent Gun, D., 2000.....Deer
Woman Who Laughs, D., 1000.....Liberty

Week of October 4.

Good Out of Evil, D., 2000.....Santa Barbara
Piercing the Veil, D., 2000.....Alhambra
The Wolf's Den, D., 2000.....Navajo
Woman's Past, D., 1000.....Federal
Getting the Goods on Father, C., 1000.....Empire
An Innocent Kidnap, C., 1000.....Banner

GENERAL FILM PROGRAM

BIOGRAPH

9-6. Among Those Killed, D.....1000
9-7. A Difference of Opinion, D.....2000
9-9. The Broken Wrist, D.....1000
9-10. Oil and Water, D.....2000
9-11. At the Road's End, D.....1000
9-13. The Man Who Never Was Caught, D.....1000
9-14. The Rehearsal, D.....2000
9-15. The Soul of Pierre, D.....3000
9-16. A Lasting Lesson, D.....1000
9-17. The Girl and Her Trust, D. (Re-issue).....1000
9-18. Heart Trouble, C.D.....1000
9-20. Behind the Mask, D.....1000
9-21. And by These Deeds, D.....2000
9-23. A Kentucky Episode, D.....1000
9-24. An Unseen Enemy, D. (Re-issue).....1000
9-25. The Girl Who Didn't Forget, D.....1000

EDISON

8-28. Matilda's Fling, C.....1000
9-1. The Simp and the Sophomores, C.....1000
9-3. The Way Back, D.....4000
9-4. Across the Great Divide, D.....1000
9-8. Cartoons on the Beach, Cart.....1000
9-10. What Happened on the Barbuda, D.....3000
9-11. The Call of the City, D.....1000
9-15. The Silent Tongue, C.....1000
9-17. Ranson's Folly, D.....4000
9-18. The Call of the City, D.....1000
9-22. Cartoons in the Seminary, Cart.....1000
9-24. Her Happiness, D.....3000
9-25. When Conscience Sleeps, D.....1000

ESSANAY

9-6. Caught, D.....3000
9-7. His Crucible, D.....3000
9-8. Hazel's Two Husbands and What Became of Them, C.....1000
9-9. A Quiet Little Game, C.....1000
9-10. Broncho Billy and the Lumher King, D.....1000
9-11. Mind Over Motor, C.....2000
9-13. A Mansion of Tragedy, D.....3000
9-14. Tish's Spy, D.....2000
9-15. Dreamy Dud, Cart., and Scenic Split reel
9-16. Moustaches and Bombs, C.....1000
9-17. Broncho Billy and The Card Sharp, W. D.....1000
9-18. The Scapegoat, D.....3000
9-21. The Call of the Sea, D.....3000
9-22. The Fable of "The Through Train," C.....1000
9-23. Snakeville's Hen Medic, C.....1000
9-24. An Unexpected Romance, D.....1000
9-25. Affinities, D.....2000

KALEM

9-1. The False Clew, D.....2000
9-3. Gangsters of the Hills, D.....2000
9-4. The Broken Rail, D.....1000
9-6. The Vanderhoff Affair, D.....4000
9-7. Merely a Bride, C.....1000
9-8. When Thieves Fall Out, D.....2000
9-10. The Little Singer, D.....1000
9-11. Nerves of Steel, D.....1000
9-13. The Manservant, D.....3000
9-14. Romance a La Carte, C.....1000
9-15. Under Oath, D.....2000
9-17. The Key to Possession, D.....2000

9-18. A Girl's Grit, D.....1000
9-20. The Call of the Dance, D.....4000
9-21. Double-Crossing Marmaduke, C.....1000
9-22. The Wolf's Prey (Hotel Mysteries No. 10), D.....2000
9-24. A Daughter's Sacrifice, D. (Re-issue).....1000
9-25. A Matter of Seconds, D.....1000

GEORGE KLEINE

9-6. Her Secret, D.....2000
9-13. The Social Law, D.....2000
9-20. A Woman's Mistake, D.....2000
9-27. The Mysterious Visitor, D.....2000

KNICKERBOCKER STAR FEATURES

7-7. Hamlet, D.....3000
7-21. The Cup of Chance, D.....3000
8-4. The Tides of Time, D.....3000
8-18. Capital Punishment, D.....3000
9-1. Nancy of Stony Isle, D.....3000
9-15. The Purple Night, D.....3000
9-29. The Girl from Tim's Place, D.....3000
10-13. The Dragon's Claw, D.....3000

LUBIN

9-1. The Wild Cat, D.....2000
9-2. The Phantom Happiness, D.....3000
9-3. In Spite of Him, D.....1000
9-4. An Artful Artist, C.....1000
9-6. Teasing a Tornado, D.....1000
9-7. Finn and Haddie, C.....1000
9-8. The Irish in America, D.....3000
9-9. Romance as a Remedy, D.....2000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cuh.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

9-10. Jealousy, D.....1000
9-11. Queenie of the Nile, C.....1000
9-13. Advertising Did It, C.....1000
9-14. Bahe's School Days, C., and Wander-ing Billy, C.....Split reel
9-15. Where the Road Divided, D.....2000
9-16. The Red Virgin, D.....3000
9-17. A Heart Awakened, D.....1000
9-18. The Golden Oysters, C.....1000
9-20. The Silent Accuser, D.....1000
9-21. The Careless Anarchist, C., That Brute, C., and Monty and the Missionary, C.....Split reel
9-22. A Desert Honeymoon, D.....3000
9-23. The Lost Rebel, D.....2000
9-24. The Level, D.....1000
9-25. Captain Kidd and Ditto, C.....1000

MINA

7-15. The Fighting Kid, C.....1000
7-22. On the Job, C.....1000
7-29. He's In Again, C.....1000
8-5. Waking Up Father, C.....1000
8-12. Dr. Cupid, C.....1000
8-19. A Case of Limburger, C.....1000
8-26. How Wifey Won Out, C.....1000
9-9. Squeals on Wheels, C.....1000
9-16. Booming Trixie, C.....1000
9-23. When Husbands Go to War, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8-24. The Doughnut Vender, D.....1000
8-26. The Strange Case of Talmay Lind, D.....3000
8-28. The Master of the Bengals, D.....1000
8-30. The Way of a Woman's Heart, D.....2000
8-31. The Leaving of Lawrence, Com.D.....1000
9-2. The Man with an Iron Heart, D.....3000
9-4. The Awful Adventure of the Aviator, and Knock Out Dugan's Find, C.S. Split reel
9-6. The Mystic Ball, D.....2000
9-7. Never Again, W.D.....1000
9-9. 'Neath Calvary's Shadow, D.....3000
9-11. Into the Dark, D.....1000
9-13. Man's Law, D.....2000
9-14. Weary Goes a' Wooing, C.....1000
9-16. The Jungle Lovers, Animal D.....3000
9-18. The Cocksure Jones, Detective, C.....1000
9-20. The Eternal Feminine, D.....2000
9-21. The Range Girl and the Cowboy, D.....1000
9-23. The Blood Seedling, D.....3000
9-25. The Auction Sale of Run-Down Ranch. 1000

VITAGRAPH

9-4. A Sister's Sacrifice, D.....2000
9-6. Mrs. Jarr and the Society Circus, C.....1000
9-7. The Kidnapped Stock Broker, D.....2000
9-8. The Siren, C.....1000
9-9. The Romance of a Handkerchief, C.....1000
9-10. Unlucky Louey, C.....1000
9-11. One Performance Only, D.....3000
9-13. Sonny Jim and The Amusement Co., Ltd., C.....1000
9-14. West Wind, D.....3000
9-15. Save the Coupons, C.....1000
9-16. The Shadow of Fear, D.....1000
9-17. The Professional Diner, C.....1000
9-18. His Golden Grain, D.....2000
9-20. Willie Stayed Single, C.....1000
9-21. Dorothy, D.....2000
9-22. Getting Rid of Aunt Kate, C.....1000
9-23. The Lesson of the Narrow Street, D.....1000
9-24. Back to the Primitive, C.....1000
9-25. From Out of the Big Snows, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

MUTUAL FILM PROGRAM

AMERICAN

8-18. The Assayer of Lone Gap, D.....1000
8-23. Drawing the Line, D.....2000
8-25. Mixed Wires, Com.D.....1000
8-30. A Divine Decree, D.....2000
9-1. Spirit of Adventure, D.....1000
9-4. A Question of Honor, D.....1000
9-6. In Trust, D.....2000
9-8. The Forecast, D.....1000
9-13. The Senator's Silver Buckle, D.....2000
9-17. The Little Lady Next Door, D.....1000
9-18. The Great Question, D.....3000
9-20. The Barren Gain, D.....1000
9-24. It Was Like This, D.....1000
9-27. The Terror of the Mountains, D.....2000
10-1. Hearts in Shadow, D.....1000
10-4. Just as It Happened, D.....2000

BEAUTY

8-24. His Mysterious Profession, C.....1000
8-28. Uncle Heck, By Heck, C.....1000
8-31. Green Apples, C.....1000
9-4. A Bully Affair, C.....1000
9-7. Plot and Counterplot, C.....1000
9-11. When His Dough Was Cake, C.....1000
9-14. Incognito.....1000
9-18. A Friend in Need, C.....1000
9-21. Everyheart, D.....1000
9-25. Cats, Cash and a Cook Book, C.....1000
9-28. Love, Mumps and Bumps, C.....1000
10-2. Mixed Males, C.....1000

CENTAUR

9-16. The Rajah's Sacrifice, D.....2000
9-23. The Woman, the Lion and the Man, D.....2000
9-29. The Protest, D.....3000
9-30. Stanley's Search for the Hidden City, D.....2000
10-7. Rhoda's Burglar, D.....2000

CUB

9-2. Making Matters Worse, C.....1000
9-9. Jerry and the Gunman, C.....1000
9-17. The Knockout, C.....1000
9-24. The Treasure Box, C.....1000
10-1. The Oriental Spasm, C.....1000
10-8. A Change of Luck, C.....1000

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RELEASE DATES FOR READY REFERENCE

ECLAIR
9—9. Brand Blotters, D.....2000
10—1. The Fool's Heart, D.....2000

FALSTAFF
8—30. A Massive Movie Mermaid, C.....1000
9—3. Biddy Brady's Birthday, C.....1000
9—6. Pansy's Prison Pies, C.....1000
9—10. Weary Walker's Woes, C.....1000
9—13. Superstitious Sammy, C.....1000
9—16. Bessie's Bachelor Boobs, C.....1000
9—20. Simon's Swimming Soul Mate, C.....1000
9—23. Con, the Car Conductor, C.....1000
9—27. Gustave Gehhard's Gutter Band, C.....1000
9—30. A Perplexing Pickle Puzzle, C.....1000
10—4. Cousin Clara's Cook Book.....1000
10—7. Dicky's Demon Dachshund, C.....1000

GAUMONT
9—17. The Vivisectionist, D.....2000
9—19. The Pool Sharks, C.....1000
9—21. See America First, Sc., and Keeping Up with the Joneses, Cart.....Split reel
9—23. Busy Izzie, C.....2000

KAY-BEE
7—30. When the Tide Came In, D.....2000
8—6. The Heart of Jahez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—22. Never Again, C.....1000

KOMIC
7—25. Safety First, C.....1000
8—1. The Deacon's Whiskers, C.....1000
8—8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9—5. Over and Back, C.....1000
9—12. The Jinx on Jenks, C.....1000

MAJESTIC
8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9—5. Her Oath of Vengeance, D.....2000
9—7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL
9—26. Kidnapped at the Church, C.....1000
9—29. Love's Strategy, C.....1000
10—6. Just Like His Wife, C.....1000

MUTUAL WEEKLY
Issued every Thursday.

NOVELTY
9—20. The Lilliputian's Courtship, C.....2000
9—27. An Amateur Camera Man, C.....1000
10—4. The Corsican Brothers Up to Date, C.....1000

RELANCE
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9—1. The Turning Point, D.....1000
9—4. Hidden Crime, D.....1000
9—6. The Divorcee, D.....2000
9—8. The Indian Trapper's Vindication, D.....1000
9—11. The Family Doctor, D.....1000
9—15. The Father, D.....2000
9—19. The Dark Horse, D.....1000
9—26. Merely Players, D.....2000
10—3. As in Days of Old, D.....1000
10—10. Queen of the Band, D.....2000

RIALTO
9—8. The Unsuspected Isles, D.....3000
9—22. The House with Nobody In It, D.....3000
10—6. Sunshine and Tempest, D.....3000

RODEO
8—9. Aunt Matilda Outfitted, C.....1000
9—1. The Leap for Life, D.....2000

THANHOUSER
9—5. From the River's Depths, D.....1000
9—7. The Bowl Bearer, D.....2000
9—10. The Mother of Her Dreams, D.....1000
9—12. Out of the Sea, D.....1000
9—14. Helen's Babies, D.....2000
9—19. The Twins of the G. L. Ranch, Com.....1000

Dr.
9—21. The Dead Man's Keys, D.....2000
9—25. A Disciple of Nietzsche, D.....3000
9—26. The Miracle, D.....1000
9—28. The Road to Fame, D.....2000
10—3. The Mystery of Eagle's Cliff, D.....1000
10—5. The Light on the Reef, D.....2000
10—10. The Has-Been, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of September 27.

The Lost Secret, D., 2000.....Balboa
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 8, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000.....Panama Films
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

Week of October 4.

New Adventure of Wallingford, C., 2000.....Pathé
Fresh from the Farm, C., 1000.....Phunphilms
Picturesque Zealand (Holland), Col. Sc., and Alter of Heaven (Pekin, China), Sc., Split
Neal of the Navy, No. 6, D., 2000.....Panama
The Closing Net, D., 5000.....G. R. P.
Pretty Rough on Aunt, C., 1000.....Starlight

Week of October 11.

New Adventure of Wallingford, No. 2, C., 2000.....Pathé
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 9, Ed., Split.....Pathé
Neal of the Navy, No. 7, D., 2000.....Panama
John Gayde's Honor, D., 5000.....G. R. P.
Wilful Wallops for Wealth, C., 1000.....Starlight

Week of October 18.

New Adventures of Wallingford, No. 3, C., 2000.....Pathé
Geithorn, the Rustic Venice, Col., and How Winter Flowers Bloom, Sc., Ed., Split.....Globe
Neal of the Navy, No. 8, D., 2000.....Panama
An Affair of Three Nations, D., 5000.....G. R. P.
Fatty's Fatal Fun, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

8—5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.....3000
8—29. The Valley of Regeneration, D.....2000
9—2. Tam O'Shanter, D.....3000
9—9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—23. No Release this week.
9—30. The Sheriff of Red Rock Gulch, D.....2000

BISON

8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9—4. Coral, D.....4000
9—11. In the Sunset Country, D.....3000
9—18. The Surrender, D.....3000
9—25. A Message for Help, D.....2000
10—2. The Ghost Wagon, D.....3000

BROADWAY UNIVERSAL FEATURES

8—30. Jewel, D.....5000
9—6. A Little Brother of the Rich, D.....5000
9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000

GOLD SEAL

8—3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D.....1000
8—31. Misjudged, D.....3000
9—7. The Deceivers, D.....2000
9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000

IMP

8—3. Her Wonderful Day, D.....1000
8—6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C.....1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000
9—10. Crime's Triangle, D.....3000
9—12. The Man in the Chair, D.....2000

9—17. The Suburban, D.....4000
9—21. His Home Coming, C.....1000
9—24. When the Call Came, D.....2000
9—28. Billy's College Job, C.....1000
9—29. An All-Around Mistake, C.....2000
10—1. The Wolf of Debt, D.....4000

JOKER

8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed.....Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9—4. When Hiram Went to the City, C.....1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C.....1000
9—25. He Couldn't Support His Wife, C.....1000
10—2. An Innocent Villain, C.....1000

LAEMMLE

8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9—2. The Eagle, D.....1000
9—9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000
9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
9—26. No Release this week.

L-KO

8—25. Mr. Flirt in Wrong, C.....2000
9—1. A Game of Love, C.....1000
9—5. Gertie's Joy Ride, C.....1000
9—8. Vendetta in a Hospital, C.....2000
9—15. No Release this week.
9—19. No Flirting Allowed, C.....1000
9—22. Scandal in the Family, C.....2000
9—26. Avenged by a Fish, C.....1000
9—29. Married on Credit, C.....1000
10—3. A Mortgage on His Daughter, C.....1000

NESTOR

8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9—3. Lizzie and the Beauty Contest, C.....1000
9—6. Their Happy Honeymoon, C.....1000
9—10. He Fell in a Cabaret, C.....1000
9—13. Too Many Smiths, C.....1000
9—17. Molly's Malady, C.....1000
9—20. It Almost Happened, C.....1000
9—24. When Lizzie Went to Sea, C.....1000
9—27. Snatched from the Altar, C.....1000
10—4. When a Man's Fickle, C.....1000
10—8. Eddie's Little Love Affair, C.....1000

POWERS

8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9—5. The Shot, D.....2000
9—9. Going to the Dogs, Vaud. Act, and Frog and Toad Celebrities, Ed.....Split reel
9—23. The Ham Actors, Vaude., and Life of the Frog, Ed.....Split reel
9—25. Every Man's Money, D.....1000
9—30. The Ore Mystery, C.....1000

REX

8—3. The Proof, C.....1000
8—8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D.....1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000
9—7. Sh! Don't Wake the Baby, C.....1000
9—14. How Early Saved the Farm, D., and From Frau to Spalato, Ed.....Split reel
9—16. Joe Martin Turns 'Em Loose, Animal C.....2000
9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis, D.....3000

VICTOR

8—11. Refuge, D.....2000
8—20. The Taming of Mary (Mary Fuller), C.....1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9—1. For Professional Reasons, D.....2000
9—3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000



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"QUEEN OF HEARTS".....	3-Reel	Drama.....	Featuring Herbert Rawlinson.....	By Universal
"THE GRAIL".....	3-Reel	Drama.....	Featuring Herbert Rawlinson.....	By Universal
"THE SPLENDID CROOK".....	5-Reel	Drama.....	Featuring H. B. Warner.....	By Tom Ince
"REDEEMING LOVE".....	2-Reel	Drama.....		By Reliance-Majestic
"THE PROTEST".....	3-Reel	Drama.....	Featuring Crane Wilbur.....	By Dave Horsley
"THOROUGHBREDS".....	3-Reel	Comedy.....	Featuring Crane Wilbur.....	By Dave Horsley
"THE BOGIEMAN".....	2-Reel	Drama.....		Various Stars.....By Dave Horsley
"VINDICATION".....	2-Reel	Drama.....		
"AT THE CANNON'S MOUTH".....	2-Reel	Drama.....		
"CUPID'S THUMB-PRINT".....	3-Reel	Drama.....		By Selig Polyscope
"THE TEMPTATION OF ADAM".....	3-Reel	Drama.....		By Selig Polyscope

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Sapho 5

N. Y. MOTION PICTURES

The Battle of Gettysburg..... 5

The Wrath of the Gods..... 5

Zu Zu, the Band Leader..... 5

THANHOUSER

A Legend of Provence..... 5

Joseph in the Land of Egypt..... 5

Cardinal Richelieu's Ward..... 5

Dope 5

FOX FILM CORPORATION

Children of the Ghetto..... 5 reels

Celebrated Scandal (Betty Nansen)..... 5 reels

The Kreutzer Sonata..... 5 reels

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Anna Karenina (Betty Nansen)..... 5 reels

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Lady Audley's Secret..... 5 reels

The Witch 5 reels

The Two Orphans..... 5 reels

The Song of Hate..... 5 reels

Regeneration 5 reels

The Wonderful Adventure..... 5 reels

MUTUAL MASTERPICTURES

19. Ghosts (*Majestic*) 4 reels

20. The Failure (*Reliance*)..... 4 reels

21. The Darkening Trail (*N. Y. Motion*)... 4 reels

22. The Lonesome Heart (*American*)..... 4 reels

23. Patriot and Spy (*Thanhouser*)..... 4 reels

24. Her Shattered Idol (*Majestic*)..... 4 reels

25. Up from the Depths (*Reliance*)..... 4 reels

26. The Reward (*N. Y. Motion*)..... 5 reels

27. The Flying Twins (*Thanhouser*)..... 4 reels

28. The Secretary of Frivolous Affairs (*Am.*) 4 reels

29. The Fox-Woman (*Majestic*)..... 4 reels

30. The Mating (*N. Y. Motion*)..... 4 reels

31. Milestones of Life (*Thanhouser*)..... 4 reels

32. The Girl from His Town (*American*)... 4 reels

33. The Toast of Death (*N. Y. Motion*)... 4 reels

34. A Yankee from the West (*Majestic*)... 4 reels

35. Monsieur Lecoq (*Thanhouser*)..... 4 reels

36. Infatuation (*American*)..... 4 reels

37. The Wolf-Man (*Reliance*)..... 4 reels

38. The Man from Oregon (*American*)... 5 reels

39. The House of a Thousand Scandals (*American*) 4 reels

40. The Price of Her Silence (*Thanhouser*) 4 reels

41. Bred in the Bone (*Reliance*)..... 4 reels

42. The Miracle of Life (*American*)..... 4 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

8—30. Heart of Jennifer..... 5 reels

9—2. The Incurable Dukane..... 5 reels

9—6. Esmeralda 5 reels

9—20. The White Pearl..... 5 reels

9—30. The Fatal Card..... 5 reels

10—4. Zaza 5 reels

10—7. The Girl of Yesterday..... 5 reels

10—11. The White Pearl..... 5 reels

10—28. The Masquerader..... 5 reels

BOSWORTH

5—17. Betty in Search of a Thrill..... 5 reels

7—5. Rugmaker's Daughter 5 reels

9—23. 'Twas Ever Thus..... 5 reels

JESSE LASKY COMPANY

7—29. Puppet Crown 5 reels

8—9. Secret Orchard 5 reels

8—16. Marriage of Kitty..... 5 reels

9—9. Out of Darkness..... 5 reels

9—13. The Case of Becky..... 5 reels

9—27. The Explorer 5 reels

10—14. Blackbirds 5 reels

10—18. The Chorus Lady..... 5 reels

10—21. The Secret Sin..... 5 reels

MOROSCO PHOTOPLAY COMPANY

7—22. Kilmeny 5 reels

8—12. Nearly a Lady..... 5 reels

8—26. Majesty of the Law..... 5 reels

9—16. Peer Gynt 5 reels

10—25. The Yankee Girl..... 5 reels

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Week of

7—12. Crooky Scruggs..... 5 parts

8—9. Chalice of Courage..... 6 parts

8—23. The Wheels of Justice..... 4 parts

9—6. Mortmain 5 parts

9—20. Playing Dead 5 parts

10—4. Dust of Egypt..... 5 parts

LUBIN

6—7. The Sporting Duchess..... 5 parts

7—5. The District Attorney..... 5 parts

8—2. The Climbers 5 parts

8—30. Ring Tailed Rhinoceros..... 4 parts

9—10. The Great Ruby..... 5 parts

9—20. Tillie's Tomato Surprise..... 6 parts

SELIG

6—28. The Rosary 7 parts

7—26. A Texas Steer..... 5 parts

8—23. House of a Thousand Candles..... 5 parts

9—20. The Circular Staircase..... 5 parts

ESSANAY

6—21. The White Sister..... 6 parts

7—19. The Blindness of Virtue..... 5 parts

8—16. A Bunch of Keys..... 5 parts

9—13. The Man Trail..... 6 parts

10—11. In the Palace of the King..... 6 parts

WORLD FILM CORPORATION

8—16. The Master Hand..... 5 reels

ARMSTRONG

9—27. The Lure of Woman..... 5 reels

BRADY

8—9. The Stolen Voice..... 5 reels

8—30. The Cotton King..... 5 reels

9—6. The Imposter 5 reels

9—13. The Ivory Snuff Box..... 5 reels

EQUITABLE

9—20. Trilby 5 reels

LEDERER

8—2. Sunday 5 reels

RING LARDNER

9—6. Letters from Bugs to Gus, No. 9.. 5 reels

9—13. Letters from Bugs to Gus, No. 10.. 5 reels

9—20. Letters from Bugs to Gus, No. 11.. 5 reels

9—27. Letters from Bugs to Gus, No. 12.. 5 reels

SHUBERT

8—23. The Little Dutch Girl..... 5 reels

9—20. Evidence 5 reels

9—27. Little Mademoiselle..... 5 reels

TRIUMPH

9—27. The Master of the House..... 5 reels

WIZARD

7—26. Pokes & Jabs in a Quiet Game..... 5 reels

8—2. Pokes & Jabs in Mashers and Splashes 5 reels

8—9. Pokes & Jabs in Juggling the Truth. 5 reels

8—16. Pokes and Jabs in Clover..... 5 reels

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CORT FILM CORPORATION

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Liberty Hall 3 parts

Lil o' London..... 4 parts

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Two Little Britons..... 3 parts

The Middleman..... 5 parts

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks..... 5 reels

GREAT NORTHERN FILM COMPANY

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Through the Enemy's Lines..... 4 reels

The Evangelist (*W. Psilander*)..... 4 reels

The Heart of Lady Elaine..... 4 reels

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Cabiria..... 4 parts

Treasure of the Louzats..... 4 parts

Jules Porel—Serpent..... 3 parts

The Strong Arm of Maciste..... 5 parts

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession..... 5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold..... 5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman..... 5 reels

Oct.—For \$5,000 a Year..... 5 reels

Oct.—The Struggle..... 5 reels

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Just Out of College..... 5 reels

PHOTOPLAY RELEASING COMPANY

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Prohibition 5 parts

STANDARD NEWSFILM, INC.

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The Magic Skin..... 5 parts

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COLUMBIA PICTURES CORPORATION

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- "THE SHULAMITE"**—By Alice and Claude Askew and Edward Knoblauch—Produced by Geo. L. Tucker—A fitting rival to "The Middleman."
- "RUPERT of HENTZAU"**—By Anthony Hope—Produced by Geo. L. Tucker—A sequel to "The Prisoner of Zenda."
- "SONS OF SATAN"**—By William Le Quex—Produced by Geo. L. Tucker—An extraordinary production—Melodrama at its best.
- "THE DERBY WINNER"**—By Cecil Raleigh, Henry Hamilton and Sir Augustus Harris—Produced by Harold Shaw—The great Drury Lane success.
- "THE HEART of a CHILD"**—By Frank Danby—Produced by Harold Shaw—A charming feature, showing Edna Flugrath at her best.
- "ASHES OF REVENGE"**—By R. C. Carton and Bannister Merwin—Produced by Harold Shaw—A thrilling story well told.
- "THE LION'S CUBS"**—A stirring story of boy scout patriotism.
- "THE MAN in the ATTIC"**—By Charles McEvoy—Pathetic and human.
- "WHOSO DIGGETH A PIT"**—By Frank Fowell—Something out of the ordinary.
- "A GARRET IN BOHEMIA"**—By G. E. R. Mayne—Produced by Harold Shaw—A romantic love story.

THE SAME STARS—THE SAME BEAUTIFUL SETTINGS—THE SAME SUPERB ACTING—THE SAME PERFECTION IN PHOTOGRAPHY—that has made the name of the LONDON FILM CO. famous throughout the United States—will be found in each and every one of the above features.

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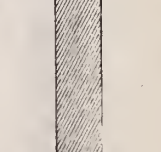
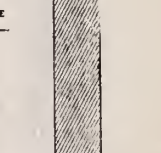
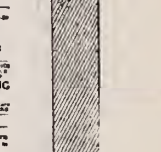
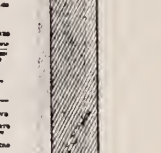
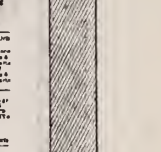
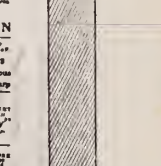
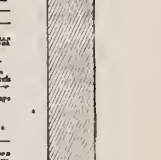
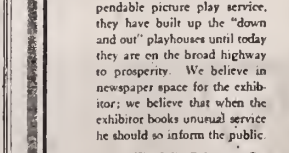
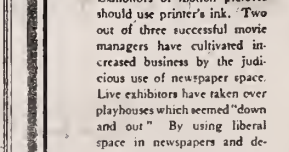
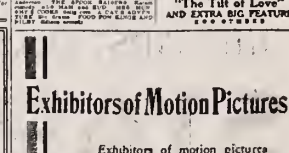
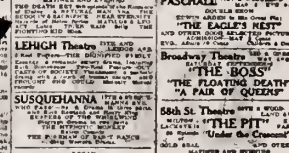
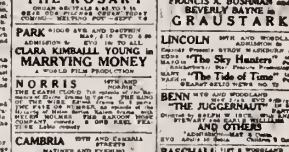
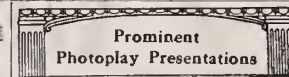
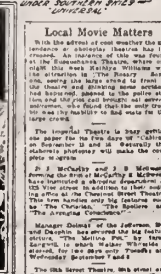
Evening Ledger

VOL. I—NO. 304

PHILADELPHIA SATURDAY SEPTEMBER 4 1914

C. J. JONES, JR. 1015 N. YEA FORD LANE, CHICAGO

PRICE ONE CENT



100,000 "Movie" Fans Read It!
Exhibitors Watch It
Carefully

Carefully Watch It

The photoplay page of the Saturday EVENING LEDGER is a guide to all that pertains to the trade in and around Philadelphia. From it the exhibitor gathers sage hints, advice and rapid-fire news; actors and actresses read it to keep in touch with the gossip of the different studios; accessory houses recognize it as a clear light on the photoplay field. And the "fan" looks to it with faith and confidence for news of local photoplay offerings, and indeed all he wants to know concerning "Filmland."

Have you goods to sell, service to offer, or ideas of interest to the photoplay field? This is the place par excellence to advertise them. The producer in particular will find this page a source of profit. It will commend his goods to ALL local exhibitors.

The Ph...

Have you goods to sell, service to offer, or ideas of interest to the photoplay field? This is the place par excellence to advertise them. The producer in particular will find this page a source of profit. It will commend his goods to ALL local exhibitors.

The Phil

The Philadelphia
Evening Ledger
Circulation 100,000 copies per day

LUBIN

Photoplays Are Best

MADE-IN-PHILADELPHIA
FILMS

"THE GREAT RUBY

Sensational 5-Act Melodrama Featuring
OCTAVIA HANDWORTH

"TILLIE'S TOMATO SURPRISE"

Five Acts of Roars, Smiles, Chuckles, Laughs and
Yells. Featuring
MADIE BRIDGLER

MARIE DRESSLER
 AND
 Four One-Act Plays, One Two-Act Play and One

MADE IN PHILADELPHIA

Exhibitors of Motion Pictures

Exhibitors of motion pictures should use printer's ink. Two out of three successful movie managers have cultivated increased business by the judicious use of newspaper space. Live exhibitors have taken over playhouses which seemed "down and out" By using liberal space in newspapers and dependable picture play service, they have built up the "down and out" playhouses until today they are on the broad highway to prosperity. We believe in newspaper space for the exhibitor; we believe that when the exhibitor books unusual service he should so inform the public.

The Selig-Polyscope Co.

—continued from page 24

ANOTHER STAR CAST IN REGULAR SERVICE!

RELEASED OCTOBER 13TH

WALTER HAMPPDEN

STAR OF "THE SERVANT IN
THE HOUSE" AND CLYDE
FITCHE'S "THE CITY"

AND

MARION LEONARD

THE POPULAR SCREEN FAVORITE



"THE

DRAGON'S CLAW"

A STIRRING PHOTO DRAMA

STANNER E. V. TAYLOR
AUTHOR—DIRECTOR

THIS FIRST CLASS PRODUCTION WILL ADD ONE MORE TO THE LIST OF

STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

GENERAL FILM COMPANY
REGULAR PROGRAM



Knickerbocker Star Features

NEW YORK



Here is a Challenge and a Promise—It's *Your* Advertisement

A Rally Call to EXHIBITORS

It is about time that someone took up the exhibitors' side of the case. We have heard so much about the producers' and the exchanges' side.

The exhibitor has something he wants to obtain. This, then, is to be an attempt to clarify the exhibitors' arguments, his grievances—his view of what is right and what is wrong in picture making and picture distribution.

The fact that the Associated Film Sales Corporation is sponsoring this campaign for the exhibitor should have nothing to do with it. To be sure, the Associated Service hope to win the exhibitors' support.

Therefore, in this series of editorials written by a man who knows the exhibitors' needs, there will be first of all a digest of what you have been saying in your family and to your friends—and then there will be an attempt to show you that Associated Service is made according to your prescription, according to your pattern, according to your demands, according to your orders.

READ EDITORIAL No. 1. *Read every word.*



It has been said that you will not read more than a headline. We believe that is not true. We believe that when an announcement dealing with dollars and cents is brought before your attention, you will listen to reason, and give a man an opportunity to state his case.

You cannot afford to skip over a single word of the editorial on the following page.

ASSOCIATED SERVICE

110 West 40th Street

New York City

What Makes a Program That The Exhibitor Likes

An Editorial by the Associated Editor-in-Chief

Promises are made in Heaven they say and Hell is paved with good intentions.

Programs have been born, brought up, bred, cared for, indulged and sent forth in the cruel, cruel world from the comfortable haven of producers' studios. In other words, programs have been made by producers, of producers and for producers.

The exhibitor has been just the outlet.

The motion picture field has been growing so quickly that the exhibitor has not had time to meet with conditions. He has been busy taking care of his patrons.

The exhibitor from now on is to be the big man in the industry. Therefore, programs to be right from now on must be made for the exhibitor based on his needs.

A program can no longer be the entire output—good, bad or indifferent, of a combination of producers.



SERVICE

is the answer to the clamor of the exhibitor.

Associated Service hence is a new kind of combination of producers, associated merely for the purpose of cutting down overhead and business expenses.

Associated Service, therefore, is the reduction in cost of all pictures for the exhibitor and the making of better pictures.

Associated Program cannot be just the dumping ground for producers because the following have to be pleased before a single reel can go out under the Associated name:—

1. A jury of all manufacturers represented, who, jealous of the general standard, will not permit a black sheep to wander into the fold.

2. Individual, independent exchanges who eliminate for Associated Service the tremendous expense of carrying on offices and office staffs all over the country.

3. Associated Service is the exhibitor's program. It consists of the right sort of dramas, strong and powerful. The right sort of comedies, slap stick to be sure, in some instances, farces in others and conservative in others. It consists of big features issued on the program. It is backed by business men who are working the proposition on a strictly business basis, selling film exactly as a purely commercial calculating concern would sell soap; creating a demand and filling a demand; merchandising on strictly successful business principles—that of making the dealer or the exhibitor, in this case the big feature.

When the exhibitor, who is king in this field, realizes that Associated means his program there will be such a rush to Associated that we will scarcely be able to fill the demand.

Roster of Exchanges

New York City—Variety Films Corporation, 126-132 West 46th St.
 Washington, D. C.—Electric Theatre Supply Co.
 Atlanta, Ga.—C. E. Buchanan, 65 Walton St.
 Philadelphia, Pa.—Electric Theatre Supply Co., 13th and Vine Sts.
 San Francisco, Cal.—Kulla & Cohen.
 Salt Lake City, Utah—Exhibitors Film Exchange, Judge Bldg.
 Los Angeles, Cal.—Kulla & Cohen.
 Toledo, Ohio—Detroit-Kriterion Film Service, Inc., 428 Huron St.
 Chicago, Ill.—Union Film Company, 164-166 W. Washington St.
 Buffalo, N. Y.—Variety Films Corporation.
 Detroit, Mich.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
 Boston, Mass.—Exchange to be announced next week.
 Baltimore, Md.—Electric Theatre Supply Co.
 Seattle, Wash.—Kulla & Cohen.
 Pittsburg, Pa.—H. B. Miller, 1014 Empire Bldg.
 Cleveland, Ohio—Exchange to be announced next week.
 Columbus, Ohio—Asso. Film Co., 212 N. High St.

Releases Oct. 11, 1915

Brand	Name
Santa Barbara...	The Blind Music-master
	2 Reel Drama
Ramona...	Love's Old Sweet Song
	2 Reel Drama
Empire...	Highest Bidder
	2 Reel Drama
Banner...	The Movie Nut
	2 Reel Comedy
Liberty...	Nolan's Wooing
	1 Reel Comedy
Federal...	Mesher of Fate
	1 Reel Drama
Alhambra...	Too Much Elixir of Life
	1 Reel Comedy
Navajo...	Joe's Devotion
	1 Reel Drama

Thousands to Be Spent in Your Neighborhood

Contracts have already been made throughout the country to boost Associated Service in your territory. We are going to make your prospective customers and your present customers ask you to take Associated Service.

However, the exhibitor who re-

sponds quickest can easily make himself known as the Associated Exhibitor by means of a plan which we are ready to give to all of our signed exhibitors. It is, without doubt, the best means yet evolved for solving for the exhibitor the question of competition in even the most crowded locality.

"Film Business on a Business Basis"

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

110 West 40th Street

New York City

"GEORGE ADE'S"

Sparkling (5 reel) Comedy

JUST OUT OF COLLEGE

CAPITULATED CHICAGO'S FIVE LEADING NEWSPAPERS



READ WHAT THEY and THE AUTHOR SAID ABOUT IT
after its initial opening at THE FINE ARTS THEATRE where it will run indefinitely
at 25c, 50c and \$1.00 prices.

"Just Out of College" is one of the best film comedies ever seen. The picture is decidedly good.
—*Chicago Examiner.*

People who are looking for a good laugh in pictureland will do well to see "Just Out of College." It is film humor of good sort, ripplingly easy, with something of a musical comedy swing, clearly photographed and well acted.

—*Chicago Tribune.*

"Just Out of College" is chock full of rich and boisterous humor from beginning to end.

—*Chicago Evening American.*

It is a corking comedy, one of the best presented in some time, and deserves the laughs it receives.
—*Chicago Herald.*

The action is fast, furious and funny; it possesses a wealth of humorous situations, effectively handled, and unquestionably provides good, wholesome entertainment that is bound to satisfy everybody.

—*Chicago Daily News.*

I heartily approve of it; there is everything in the picture that I had in my play.

—*George Ade.*

AFTER READING THE ABOVE TESTIMONIALS YOU MUST ADMIT THAT

JUST OUT OF COLLEGE

IS THE BEST HIGH-CLASS COMEDY ON THE MARKET TODAY

For bookings in

ILLINOIS, WISCONSIN, MICHIGAN, INDIANA and OHIO

Phone, Write or Wire

F. O. NIELSEN

611 Schiller Bldg.

'Phone Central 7847

Chicago, Ill.



When Nielsen made "Guarding Old Glory" he grabbed everything in sight for his picture except Henry Ford's Jitney Submarine. The reason Nielsen didn't get one of these is because Henry hasn't got one either.

In other words:

If it is worth seeing — it's in "Guarding Old Glory!!"

GUARDING OLD GLORY

PRESENTED TO AMERICANS BY

F. O. NIELSEN

In Five Big Thrilling Patriotic Reels

HAS BOOKED FASTER AND SOLD FASTER THAN ANY PICTURE THIS YEAR

UNSOLD!!

Only 4 Territories Left

New England
W. Penn. and W. Virginia
Iowa and Nebraska
Minn., No. & So. Dakota

YOU

Still Have a Chance, if You

WIRE

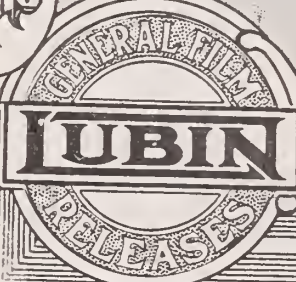
"CLEANING UP" IN ALL TERRITORY SOLD

**F. O. NIELSEN, 609 Schiller Bldg., CHICAGO, ILL.
W. H. RUDOLPH, 608 Candler Bldg., NEW YORK, N. Y.**

LUBIN

1915 OCTOBER 1915

MON.	11	<u>DRAMA</u> THE EMERALD GOD WITH L.C. SHUMWAY ONE ACT
TUES.	12	<u>COMEDY</u> D.L. DON IN ROMANCE OF A BEANERY ONE ACT
WED.	13	<u>DRAMA</u> THE STEADFAST WITH LILIE LESLIE TWO ACTS
THUR.	14	<u>DRAMA</u> NAN O' THE BACK WOODS WITH VALENTINE GRANT THREE ACTS
FRI.	15	<u>DRAMA</u> BELLE OF BARNEGAT WITH KEMPTON GREENE ONE ACT
SAT.	16	<u>COMEDY</u> BILLIE REEVES IN THE PRICE OF PIES ONE ACT
SUN.	17	PREPARATION FOR NEXT WEEK



Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO



The Best and Most Substantial Motion Picture Machine on the Market

It is the machine that will give satisfaction.

Before you purchase any other make, inspect

The 1916 Model Motiograph

Ask your dealer to show you the New Sliding Disc Connection and the Extra Balance Wheel on Cam Shaft. Or better still, ask for a demonstration. The machine will tell FACTS.

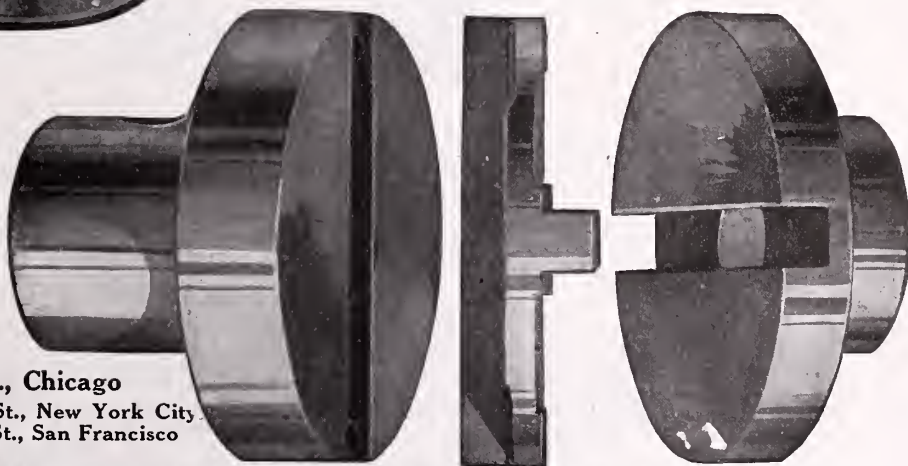
The Machine is Right.
The Price is Right.

Can you afford to miss
such an opportunity?

Price complete,
1916 Model....\$250

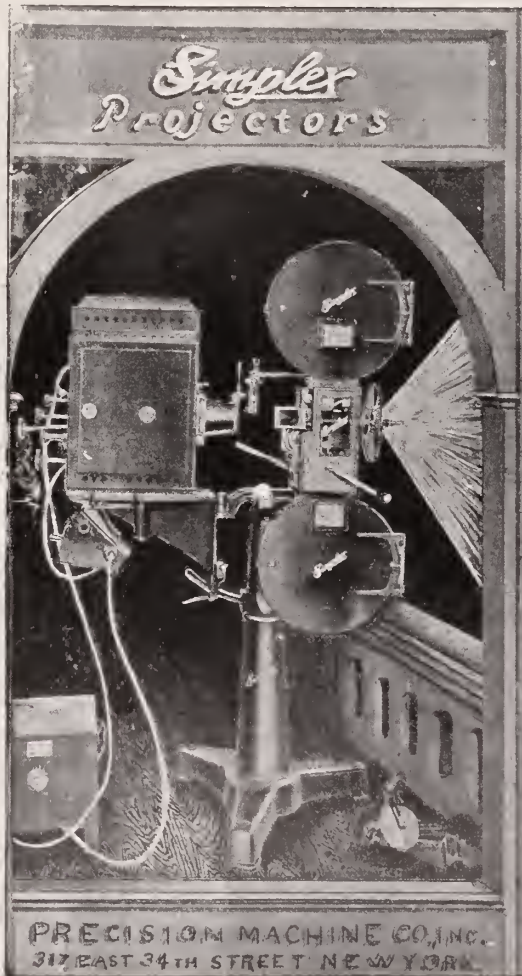
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Optical Mfg. Co.**

568 W. Randolph St., Chicago
Eastern Office: 19 West 23rd St., New York City
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Simplex Projector

The "ONLY ONE" that Fills the Bill and Shuts Out Future Competition



AFTER AN
EXHIBITOR
HAS ONCE
TRIED OUR
PROJECTOR,

Simplex is "THE ONLY ONE."
THE MECHANICAL AFFINITY
FROM WHICH HE WILL NOT
BE DIVORCED.
THERE MAY BE OTHERS, BUT NOT FOR HIM.

Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT

and

GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Used EXCLUSIVELY by Large Theatres and "Birth of a Nation" Exhibitions

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THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Construction,
Equipment
and Operation

Accessory News

Section of Motion Picture News

Everything for
Theatre, Ex-
change and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

24—Are all resistance wires used in rheostats alike or nearly so in resistance variation due to change in temperature?

resistance units as used for the control of motion picture and other projector arc lamps. The increase of 20 to 25 per cent. in the resistance of the unit after it has become heated from normal temperature which is considered the temperature of the room within which the device is placed and the maximum temperature of about 400 to 450 degrees Fahrenheit has been accepted as allowable for this class of work.

For arc lamps such as are used for street lighting and for other automatically fed lamps it is desirable to have a resistance unit which maintains a more constant condition. For such purposes a wire composed of nickel and copper has been developed and used and some of the more exacting conditions in motion picture work demand resistance units constructed of a nickel and copper material in order to minimize the variation in resistance and consequent ampere flow when cold, as compared with operation when hot. The condition I have in mind for motion picture work is where heavy amperage is required at the arc.

Suppose we consider a 30 ampere arc with an ordinary Krupp resistance controlling the current we find that when cold, the ampere flow will be 30, but when hot the resistance of the unit has increased from 20 to 25 per cent., which means that the ampere flow will be only about 25 amperes.

Therefore, if 30 amperes is required it is necessary to provide a resistance unit which when cold will pass nearly 38 amperes and this extra flush of current may not make a great deal of difference in the electric installation. Where an arc requiring 100 amperes is considered the variation of 25 per cent. in the resistance of the rheostat may mean a great deal to the electric distribution equipment and interior wiring, especially where two or more arcs are considered.

For an arc requiring 100 amperes when hot it would be necessary to supply 125 ampere equipment in order to withstand the increased current when the arc is first struck.

The argument may be set forth that an adjustable resistance will take care of this condition. So it will, but the electrical inspector and underwriters will just the

Ans.—The Krupp wire referred to in the previous answer may be considered the ordinary standard for re-

same, insist upon that the wiring be made large enough to take care of the maximum ampere condition possible with the particular equipment installed because the inspector argues that the man in charge or the operator will not always think of moving the resistance lever so as to cut in additional resistance when the arc is first started.

The nickel copper wire which is used to a limited extent has considerably reduced the resistance variation due to temperature rise so that the increase or decrease is now within the range of about 12 per cent. when a nickel copper unit is used.

Most rheostats of today, however, made for motion picture work at least, are with a cast iron grid which has a considerable resistance variation as much as 20 to 25 per cent.

25—Can you give an idea or present a table which will show the relative resistance increase of different metals?

Ans.—The resistance of a conductor varies with the temperature of the conductor.

Let R_0 = Resistance at 0° .
 R = Resistance at t° .
 Then $R = R_0 (1 + a t)$.

a is called the temperature coefficient of the conductor. 100 a is the percentage change in resistance per degree change in temperature.

The following values of the temperature coefficient have been found for temperatures measured in degrees centigrade and in degrees Fahrenheit. It is to be noted that the coefficients vary considerably with the purity of the conductor.

Pure Metals.	Centigrade. a	Fahrenheit. a
Silver, annealed.....	0.00400	0.00222
Copper, annealed	0.00428	0.00242
Gold (99.9%)	0.00377	0.00210
Aluminum (99%)	0.00423	0.00235
Zinc	0.00406	0.00226
Platinum, annealed	0.00247	0.00137
Iron	0.00625	0.00347
Nickel	0.0062	0.00345
Tin	0.00440	0.00245
Lead	0.00411	0.00228
Antimony	0.00389	0.00216
Mercury	0.00072	0.00044
Bismuth	0.00354	0.00197

Matthiessen's formula for soft copper wire

$$R = R_0 (1 + .00387t + .00000597t^2).$$

The wire used by Matthiessen was as pure as could be obtained at the time (1860), but in reality contained considerable impurities; the above formula, therefore, is not generally applicable. Later experiments have shown that for all practical work the above equation for copper wire may be written

$$R = R_0 (1 + .0042t) \text{ for } t \text{ in } ^\circ \text{C.}$$

From the foregoing table it is interesting to note that nickel is represented by the figures 345, iron by 347 and

copper by 242. Please take note that these figures are for pure metals. In practice a pure cast iron grid would never be used, therefore, it is safe to say that the figure would be much higher than given above and consequently the resistance variation would be much greater.

It is also interesting to note from this table that the very best resistance, if one could be made in practical form, would be one using mercury as the unit, next to the mercury one made of platinum, but unfortunately these are expensive or impossible for practical purposes on a large scale, therefore are of no use for consideration in connection with motion picture installations.

Mural Decorations Improve Theatres 100 Per Cent

THE effect of the interior of a theatre influences a patron's attitude toward the theatre, and often the pictures. This influence determines whether that patron shall return to that particular theatre. If skillful decoration creates a pleasing impression, the patron unconsciously gets in a receptive mood and goes home with a feeling of complete enjoyment. He perhaps does not realize how much the appearance of the walls, ceiling and lobby through which he entered had contributed to his pleasing remembrance of the evening's entertainment.

That intangible something which artists call "Atmosphere" in a picture makes a strong influence felt in interior theatre decorations to a greater extent than many might imagine. Beautiful decorations are all important. It is the influence good, bad or indifferent that the patron carries home with him.

A few years ago the idea of putting mural paintings in a motion picture theatre would have been received with derision by the average theatre man.

Progressive Exhibitors Use Mural Paintings

But now the progressive exhibitors all over the country are welcoming mural paintings, because they realize that beautiful mural paintings have immense beautifying qualities.

There is probably no more pleasing feature for the patrons of a theatre than mural paintings. The walls adorned with them look warm and luxuriant. They unconsciously make the patron feel cheerful.

Mural paintings have a psychological drawing power hard to describe, but the psychologists tell us that "Beauty makes us happy." Mural paintings on the walls add a touch of beauty that

Paintings on Walls of Auditoriums Exercise Psychological Effect on Patrons, Influenced By the Cheerful Aspect Given the Interior of a House Decorated with Pleasing Landscapes, Marine and Other Studies, in Oil or Water Color—Panels Put on at Small Cost Without Interfering with Attendance

is not only inviting and charming while the patron is in the theatre, but it leaves a desire to return to that theatre.

When we consider that mural paintings were practically introduced into this country, only in 1893, we can realize why mural paintings have not been more widely used. But as the superior beautifying qualities of mural paintings become more generally known, they are being rapidly adopted in motion picture theatres.

There are many classes of mural paintings: historical, mythological and allegorical representations, landscapes and marine scenes. Landscapes and marine scenes are, however, used mostly because they are less expensive than other classes. Mural paintings are painted in either water colors or oil, water colors being cheaper.

As they are painted on canvass they are usually tacked on the walls, although oil paintings may also be pasted on the walls. Both oil and water color paintings last for years and can be cleaned at any time.

Water color paintings can be cleaned with ordinary wall paper cleaner and oil paintings with soap and water. Being tacked on the walls they can be taken down at any time if desired, without injury to either the mural paintings or walls.

As mural paintings are usually in panels, say for instance six feet high by nine feet wide, the edges are usually bordered with a two-inch moulding. These mouldings have the effect of adding to the attractiveness of the paintings.

That more theatres, large and small do not decorate their walls is from a mistaken idea of the difficulty and expense attending mural paintings. It is not necessary that a theatre close down in order to install mural paintings, as the putting of them up may be done easily in a few hours, without interrupting the performances.



A PLEASING MURAL SUBJECT



A RESTFUL PASTORAL SCENE

(Continued on page 155.)

CINCINNATI NEWYORK CHICAGO

THE NEWMAN MANUFACTURING CO.

DESIGNERS & MANUFACTURERS OF
THEATRE FIXTURES
 BRASS GOODS
 OF EVERY DESCRIPTION
 717-721 SYCAMORE ST.
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 ESTABLISHED 1882

BRASS RAILINGS
 FRAMES
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WE EXPORT TO ALL
 THE WORLD
 WE COMPLETELY EQUIP
 THEATRES
 LARGE OR SMALL

108 W. Lake St.

FRANKLIN 4264

CHICAGO, ILL. September 20th, 1915.

Motion Picture News,
 220 W. 42nd St.,
 New York City.

Gentlemen:-

We delight in advising you that the MOTION PICTURE NEWS in our estimation is the greatest ad result paper published. Our advertisements have appeared in every issue, and the results from them have been most gratifying.

During the past six months we have kept an accurate account of all inquiries received. This numbers over four thousand. Two thousand of this number have mentioned the name of the NEWS. As we advertise in three other picture publications, it distinctly shows that your paper stands out as the foremost among all.

We might mention that from the inquiries received from your paper alone, two-thirds have resulted in orders. We doubt if there is any other moving picture publication that can boast of an advertiser receiving a like amount of orders from their inquiries.

As this letter contains actual facts, you may do with it as you see fit.

Yours very truly,

WJN-AA-

THE NEWMAN MFG CO

BRASS GOODS WITH OVER 32 YEARS REPUTATION

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Hallberg Helps

Projection
Electricity

Questions Answered

Repairing
Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or how difficult

SIZE OF CARBONS FOR AMPERE RATING TO 200

R. H., New York City.—*Would you please state what size carbon is needed for the amperages mentioned below:*

Ans.—The question you ask included a complete ampere rating from 5 to 150 but I have made it include 200 in the accompanying list which I have prepared with the correct carbon sizes opposite the different amperages.

A. C.		D. C.	
Top and bottom.		Top.	Bottom.
1/4".....	5	5/16".....	1/4"
5/16".....	10		
1/2".....	15	1/2".....	3/8"
	20		
	25	5/8".....	1/2"
5/8".....	30		
	35		
	40	3/4".....	9/16 to 5/8"
	45		
	50		
3/4".....	55		
	60	7/8".....	5/8 to 3/4"
	65		
7/8".....	70		
	80	1".....	3/4 to 7/8"
	90		
1".....	100		
	110	1 1/4".....	7/8 to 1"
	120		
	130		
	140		
	150	1 1/2".....	1"
	200	2".....	1 1/4 to 1 1/2"

For alternating current you should always use cored carbons, top and bottom. For direct current it has been customary to use cored carbon for the positive in the upper holder and solid carbon for the negative in the lower holder, but modern practice has proven that it is not satisfactory to use a solid carbon in the lower holder under all conditions.

For best results a cored carbon may be used in the top and a solid in the lower with D. C. for amperages ranging from 15 to 35 inclusive, when the arc is controlled by a rheostat connected in series on not less than 100-volt circuit.

For all other purposes that is below 15 amperes and above 35 and in all instances where the arc is controlled by some other device or by a rheostat on voltages below 100 it is recommended that you use cored carbon in both top and bottom.

USE OF CARBONS UNEQUAL IN SIZE

R. R., Vevay, Ind.—*I am using an exhibition model Edison machine. I have been using 5/8-inch soft cored Bio carbons for both the upper and lower carbons and seem to be getting a good light.*

Would I get better results by using one carbon smaller than the other? What size should I use? Should the larger be at the top or bottom? I have 220 volts D. C. and two rheostats.

Ans.—Many operators are using cored carbons in both upper and lower holder for direct current. With alternating current you should always use two cored carbons of the same diameter, top and bottom, but on direct current it is customary to use a larger carbon on top and a smaller one in the lower holder.

This difference in the diameter of the carbon for the upper and lower holder is necessary with direct current when the positive terminal is attached to the upper carbon holder which makes the

upper carbon carry the positive crater on its point. It is a well-known fact that the positive crater is many times hotter than the lower negative, therefore the positive carbon consumes faster and in order to always keep the arc properly centered without raising or lowering the lamp the upper carbon should be 5/8 inch in diameter and the lower one 1/2 inch. These sizes will burn about the right proportion.

When you are using a rheostat for the control of the arc with 220 volts you have a tremendous loss which manifests itself in the shape of heat which is absolutely unnecessary and very wasteful.

This great loss can be obviated by the installation of an Electric Economizer which will operate on 220 volts with 10 to 12 ampere fuses to deliver to the arc without any rheostat whatever as much as 40 amperes, giving a most perfect light without any flaming at the arc and effecting a saving of over 70 per cent. on the current bill for the M. P. Arc.

Due to the use of the resistance, where there are many volts lost, a solid carbon can be used in the lower holder. It is cheaper to buy and makes a little less flaming at the arc as the core is unnecessary on the negative carbon where the arc is controlled by a rheostat.

RUN OF NEW FILM MADE EASY

E. B. L., Decorah, Iowa.—*Have Power's 6-A machine, motor drive. It used to work smoothly, but now it flickers something dreadful. Do you think running first run pictures hurts the machine, as it has begun lately to act so. How often ought the machine be cleaned? We run it 3 1/2 to 4 hours every evening. Saturday afternoons four hours, and one hour per day three other days. No Sunday show. My operator has been in business 14 years but doesn't understand what to do now. The machine has been used a year. He put in new sprockets, but there is still a flickering. Your answer would be appreciated.*

Ans.—There is no reason why your Power's 6-A machine should flicker any more now than it ever did, providing of course the shutter is set correctly so that the blade on which the name is stamped which is usually the wider one, is so adjusted that it will have covered the lens just as the film begins to move down, and it must still cover or shut off the light until the film has stopped. It is easy to adjust the shutter by means of the adjustment provided on the hub for that purpose to accomplish this result.

If, however, the gears between the intermittent movement and the shutter shaft have worn to such an extent that there is an excessive motion on the shutter shaft when you hold the fly-wheel still then it is necessary to have new gears put in or to widen the blade of the shutter to take care of this excessive shutter back slam or motion.

NEW THEATRES IN MILWAUKEE UNDER WAY

A MOVING picture theatre will be built on State street, near Hampton boulevard, Milwaukee.

The \$25,000 moving picture theatre which is being erected by Mr. Rice at Twenty-seventh and State streets, Milwaukee, will be completed before winter. The theatre will seat 1,000 persons.

Remodeling of the Toy building, Second street, Milwaukee, into a high class motion picture theatre, has been completed and the building is ready for occupancy.

The building inspector of Milwaukee, has issued a permit to M. Rice for a \$25,000 picture theatre at Twenty-seventh and State streets. The theatre will be 55 x 122 feet in dimensions, of fire proof construction and will seat about 1,000.

On a new machine of any make the shutter may usually move from $\frac{1}{4}$ inch to $\frac{3}{8}$ inch testing it by hand while holding the fly-wheel still. On an old machine when the gears become worn this shake may be anywhere from $\frac{3}{8}$ inch to $\frac{1}{4}$ inch, and that is when you see ghosts following along the titles on the screen.

In the Accessory News on July 10, 17 and 24, under the heading "Motion Picture Projection Simplified," you will find complete reference to the shutter adjustment and in the last issue mentioned there is particular reference made to the effect of excessive motion of the shutter which causes a travel ghost to appear.

By studying this matter your operator should have no difficulty whatsoever in overcoming the flicker. It is one way to overcome it by making the shutter wider, but that is not the right way, as this cuts down the brilliancy of your picture somewhat. The correct way is to send your machine to the factory in order to get a new set of gears.

The machine should be wiped off and dusted every day and once a week it should get a good wash in gasoline. The entire head should be dipped into a receptacle containing gasoline. If any rust appears on the steel parts, these could be soaked in kerosene, which will remove rust. Then dry the mechanism thoroughly and carefully, oil the steel parts and put oil in all bearings and oil holes.

An unsteady shaking picture which moves up and down on the screen is sometimes in error called "flicker." Flicker is caused by wrong adjustment or position of the shutter. A shaky picture which moves sideways or up and down is due to either the entire machine not being fastened down or standing still, or the mechanism may be loose or the framing device may shake or the lens jacket or the tube within the jacket may shake slightly, even ever so little will make a big difference on the screen. Then there is a possibility that the intermittent movement requires taking up due to the natural wear when operating for a year or more.

First run pictures are always hard on any make machine. The emulsion seems to be sticky and somewhat loose near the sprocket holes and in going through the machine part of this emulsion will stick on the film tension shoes or springs and will have to be scraped off after every reel. Some operators use with good results a very small amount of oil mixed with a little graphite on the runners and idlers for the film before it goes on to the intermittent sprocket. Of course, if oil is used it is absolutely necessary to run the film through a film cleaner when rewinding, and the use of a film cleaner is necessary any way as it materially improves the clearness and brilliancy of your picture.

ASK INJUNCTION TO RESTRAIN STRIKE PICKETS BEFORE ST. LOUIS THEATRE

An injunction suit to restrain the picketing of the old Hippodrome theatre, now known as the New Grand Duchess, conducted by the Weimer Theatre Company, in St. Louis, Mo., was filed last week in the Circuit Court. The defendants are the Motion Picture Operators' Union No. 143, Musicians' Mutual Benefit Association in Local No. 2, and the Brotherhood of Electrical Workers Union No. 1.

Differences between the electrical workers and other unions regarding the nature of the work to be done by stage hands and by the electricians have caused the trouble.

Both factions have picketed various theatres which employ members of each union. A temporary injunction restraining the picketing of the New Grand Opera House was granted about two weeks ago.

MILWAUKEE EXHIBITORS PRAISE THE LATEST MOTIOGRAPH MODEL

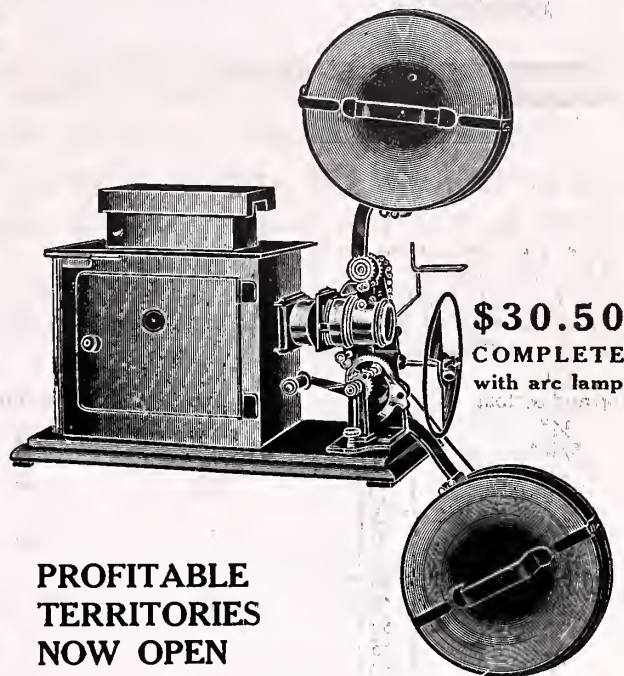
O. F. Spahr, general manager of the Enterprise Optical Company, Chicago, spent last Tuesday in Milwaukee, visiting the exchanges and accessory dealers.

He found the Milwaukee exhibitors were most enthusiastic over the 1916 Motiograph.

POWER'S MACHINE USED AT CHEMICAL EXPOSITION

A POWER'S Cameragraph No. 6-B was used at the National Exposition of Chemical Industries during the week of September 20 at the Grand Central Palace, New York, to project the pictures depicting the many different phases of the chemical industries throughout the world.

BING'S HOME ENTERTAINER



\$30.50
COMPLETE
with arc lamp

**PROFITABLE
TERRITORIES
NOW OPEN**

to live men able to see a big opportunity and financially able to lay in a small stock of inexpensive, serviceable, easily operated and rapid selling machines.

For such firms we have a splendid proposition to make.

WRITE TODAY

Every family is a possible purchaser of Bing's Home Entertainer.

\$30.50

will bring you a sample of the finest little Motion Picture Machine you have ever seen.

This fascinating, absolutely safe motion picture machine, practical in every respect, is sold to dealers only. While useful for sales demonstrations, it is primarily designed for home use. Simple and self-contained; it takes standard size films; equipped with fireproof film boxes of 1,000 feet capacity.

Bing's Home Entertainer gives very large white pictures at a short distance; has strong silent mechanism and large lamp house. Each machine has a baby arc lamp of 800 candle power taking about 6 amperes. The rheostat supplied is suitable for 110, 150 or 220 volts.

Don't delay—write for particulars NOW.

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JOHN BING, Sole Representative

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NEW YORK

We Sell You What You Want, Not What Will Pay a Bigger Profit

We carry a large stock of **POWERS, NEW MODEL 1916 MOTIOGRAPHS, and SIMPLEX MACHINES** at all times and can fill your requirements immediately.



Would you be interested in a new machine, if you could buy it on the instalment plan at less than **\$1.00 PER DAY?** Write us today and we will tell you all about our plan.

We carry a full line of the best grade of Moving Picture Theatre Supplies and can equip your Theatre complete with

the exception of the films and the posters.

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We have a fair supply of these carbons on hand at reasonable prices, if you are in need of any let us know. A good supply on hand of French Imported **Condensers**, 75 cents each. Guaranteed against discoloring. Let us quote you on your general supplies. We can save you money, prompt shipment, no delay. We have a few **Perfect Ticket Choppers** with the latest push lever to remove tickets, at an inviting price.

If you are not in receipt of our new catalogue, will send you one on request. You will find it interesting and helpful.

THE STERN MANUFACTURING COMPANY
109 N. 10th Street PHILADELPHIA, PA.

SUGGEST DAILY USE OF FIRE EXITS TO FAMILIARIZE PUBLIC WITH POINTS OF EGRESS IN EMERGENCY

SOME interesting suggestions that are regarded as of practical value with relation to the use of the emergency exits of motion picture theatres, even in times when there is no emergency, are contained in the monthly "Bulletin" of the Pennsylvania Department of Labor and Industry. This department has authority under a state law to frame a building code to govern the construction of theatres, but thus far has been satisfied to make its regulations, bearing on this subject, merely in the form of recommendations which are not mandatory.

The suggestions referred to were made at an open conference on welfare and efficiency, held in Harrisburg, Pa., and conducted under the department's auspices. H. H. Cannon, engineer of the Workmen's Compensation Service Bureau, of New York, said that if general use of the emergency exits were made, even at times when there were no emergencies, it would serve two very important purposes. One of these purposes is that it would teach the people the locations in the theatres of the emergency exits. Now the tendency of audiences leaving the theatres is to use the regular exits only, whether they are leaving at the end of a performance or leaving because of fire or fear of fire. If the people were taught to use all the exits, whether in the case of an emergency or not, Mr. Cannon holds, many of the people would, when an actual emergency does occur, use the emergency exits, instead of all rushing for the regular exits, as is the tendency now.

The second useful purpose served through the regular use of the emergency exits, is, as Mr. Cannon says, that "it would facilitate the start of the following performance." His idea is that an audience, at the end of one performance in a theatre where the program is repeated the same afternoon or night, can be dismissed very much more promptly by using ten or a dozen exits.

BETTER AND SAFER THEATRES IN MICHIGAN, IS FIRE MARSHAL'S REPORT

ADVANCE in the standard of moving picture house construction was found by Thomas C. Shafer, deputy state fire marshal of Michigan, in his regular inspection of Detroit theatres, just completed.

In the interval between the present inspection of theatres by the marshal's assistants and the February inspection, eighteen theatres have closed and six new ones have been opened, the report shows.

"This shows decidedly the trend in the moving pictures," declared Mr. Shafer. "For the theatres that have closed are almost without exception small houses of the poorer type. The six new ones are large and substantially built and represent much larger investments than the earlier ventures in the field.

"Since the theatre inspection law became operative in 1913, public safety in the theatres has been much increased. This is noticeable at each succeeding inspection."

OAKLAND LEAGUE IN CONFERENCE WITH OPERATORS

THE Alameda County, Cal., Exhibitors' League, with headquarters at Oakland, Cal., has appointed a committee to meet with the operators of the suburban cities across the bay. Several questions involving differences of considerable moment have come up of late and efforts will be made to adjust these to the satisfaction of all.

Prominent among these is one touching upon the right, under existing agreements, of proprietors operating their own machines. It is claimed by the operators that the privileges granted one proprietor have been abused, while owners of theatres are prone to take the stand that there should be no restrictions whatsoever of the rights of owners to operate machines in their own houses.

BELLAIRE, O., THEATRE REDECORATED BY WHEELING ARCHITECT

ANTONIO MEGNA, of Bellaire, Ohio, has leased the Roma theatre Building at that place, recently erected at a cost of \$35,000 by the Bellaire Star Amusement Company. Mr. Megna will make extensive improvements.

The improvements and decorative work will be under the direction of George H. Dieringer, architect, of Wheeling, W. Va.

EXHIBITORS' THEATRE ACTIVITY INCREASES EAST AND WEST

THE one-story brick moving picture theatre at Nos. 2011-2013 Frankford avenue, Philadelphia, has been conveyed by Barney N. Shooker to the Security Real Estate Investment Corporation for a consideration recorded as nominal, subject to a mortgage of \$15,000. The property has a lot 36 by 120 feet, and is assessed at \$17,000.

Work has been started by Ketcham & McQuade on a one-story moving picture theatre for Gouker & Son, at the northeast corner of 56th and Pine streets, Philadelphia. The structure will be 45.6 by 140 feet, and will cost in the neighborhood of \$37,000. The plans were drawn by W. W. Sharpley.

Patrick Carlin, operator in the Lyric theatre, 1211 Carson street, Pittsburgh, was burned about the face and hands recently when a moving picture film exploded. Thirty persons in the theatre were ushered to the street without confusion.

The Hamilton moving picture theatre located on Hamilton street, near Second street, Allentown, was opened to the public recently after weeks of preparation. The theatre has a seating capacity of five hundred and has been constructed along strictly fireproof lines in conformity to the latest State laws. Herbert Meeker will be the manager of the new theatre.

All contracts have been let and work is progressing rapidly on the new theatre being erected by Read and Neacy on Downer and Bellevue avenues, Milwaukee. Martin Tullgren and Sons are the architects.

Plans are now being prepared by architect Stanley Kadow, Milwaukee, for the erection of a \$20,000 photoplay theatre at Manitowoc by John M. Kadow. The theatre is to be known as the Mikado and is to be of oriental design; of brick, concrete and tile construction.

Anton Neilson and Son, of Neenah, have secured the general contract for the erection of a concrete picture house to be built in Menasha by John Hrubesky.

The Family theatre at Ionia, owned by Frederick Jacobi, was badly damaged some days ago when a storm swept over that city. The motion picture theatre on North Main street, Barre, is in the last stages of construction. It is owned and to be operated by the Park Amusement Company.

Owner John B. Harte, of the new Harte moving picture house on Main street, Bennington, opened his theatre the middle of September.

DEPKIN SELECTED TO MANAGE PARKWAY, BALTIMORE HOUSE USING PARAMOUNT SERVICE

AT a meeting of the directors of the Parkway Theatre Company, held in Baltimore on Friday morning, September 24, Bernard Depkin, an active young Baltimore motion picture man, was selected to manage the new house.

Mr. Depkin has been prominent in the motion picture business of Baltimore for the past six years. He is at present manager of J. Howard Bennett's New Pickwick.

The new theatre will open in about three weeks. It is Baltimore's largest and handsomest picture theatre. It is modeled after London's largest and most elaborate photoplay house.

George R. Webb, owner of the Webb talking pictures; his brother, Harry M. Webb, together with a number of Baltimore's leading financial magnates, are interested in financing the new house.

The Parkway is located on North avenue, near Charles street. Mr. Depkin has closed contracts for Paramount pictures. A number of other leading films will also be presented.

CUTS SLIDES FROM BLACK PAPER AT MOMENT'S NOTICE

A MACHINE has just been placed upon the market in Chicago by John Glover, which cuts announcement slides from an ordinary piece of black paper. The mechanism of this machine is very simple and can be operated very easily.

The advantage to the exhibitor is that local announcements of all kinds can be prepared at a moment's notice and flashed on the screen. This from a news standpoint is of particular advantage. These slides can also be used in producing local merchants' advertising on the screen when special sales are in progress.

REFLEX

The Quality Carbons of the World

Specially Constructed Negative with Copper Coated Core

The following letter was received a year ago from the manager of one of the biggest combinations of Moving Picture theatres in England.

"With reference to the REFLEX brand of carbons which we have been using in our theatres for over 12 months, . . . Our demand is a more heavy one than usual in the trade, three of our throws being over 180 feet and one no less than 205 feet. At this distance of throw we experienced considerable difficulty with the ordinary types of carbons upon the market.

"The REFLEX carbons, however, were as steady as a rock all the time. With the lower averages we find that where we require 90 amps. to show a good picture we can get down to 70 when the REFLEX is well heated and can maintain a steady light throughout the life of the carbon."

"The difference in price, in our opinion, cannot be considered for one moment as against the added beauty of the picture shown."

Good projections and clear pictures mean a crowded theatre and more money. Have you, Mr. Manager, and you, Mr. Operator, tried REFLEX carbons? They will solve your light difficulties.

$\frac{3}{4}$ x12 plain cored \$10.00 per hundred carbons.

$\frac{5}{8}$ x12 plain cored \$7.50 per hundred carbons.

$\frac{5}{8}$ x 6 copper coated cored \$3.75 per hundred carbons.

$\frac{1}{2}$ x 6 copper coated cored \$2.75 per hundred carbons.

If your dealer cannot supply you, we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

JONES & CAMMACK

Sole Distributors for the United States

12 Bridge St., New York City

Feaster No-Rewind Machine

Bulletin No. 8

On September third, 1915, the Antoinette Theatre, 1675 Flatbush Avenue, Brooklyn, purchased two FEASTER no-rewind machines, for use on Simplex projectors.

Since the installation of the FEASTER machines the operator reports that he has had no breaks in the film, and the management is very much pleased with the increased efficiency in the operating booth.

The FEASTER machine is easily and quickly attached to Power & Simplex projectors. Demonstration upon request.

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Photoplay Theatres Here and There

PLANS have just been completed by Hyman Rosensohn for a large motion picture theatre to be built at 242 and 244 Washington avenue, Newark, for William H. Richards. The structure, which will cost about \$17,000, will have a frontage of fifty-four feet and will measure 100 feet in depth.

NEW YORK

Wm. A. White & Sons have rented Weber's theatre, at the northwest corner of Broadway and 29th street, and it will be opened soon with a series of motion pictures.

TENNESSEE

The new Bell theatre opened two weeks ago, at Springfield. It is under the management of Mr. Sherry and Steve Holland, of Nashville. Although it is to be chiefly a motion picture and vaudeville house, it has been equipped for road shows also.

The Venhome theatre, at Nashville, brought its motion picture season to a close recently after what on the whole was a most successful season. For a short time during the summer the theatre tried the experiment of showing films for an admission of five cents, but this was not a success, according to the management, which declares that the public seemed to prefer to pay ten cents rather than five cents, and it was a significant fact that the patronage fell off heavily during the five-cent experiment, although the same pictures were exhibited.

A new moving picture theatre, the Alpine, Nashville, recently opened to colored patronage exclusively. The house is owned and will be managed by W. G. Boger, a well-known young local colored man, and is located at Fourteenth avenue and Jefferson street.

TEXAS

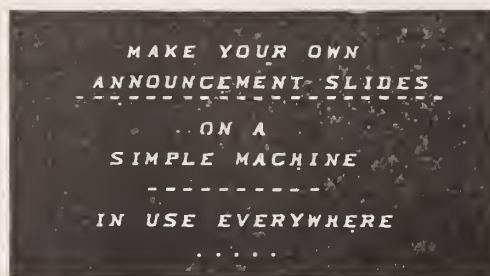
The Majestic theatre, located at the corner of North Fourth street and Sanger alley, at Waco, has been purchased from D. R. Fant, of San Antonio, by the Las Morras Company, of Waco. The theatre is a two-story structure. The purchase price was \$70,000. The building is to be remodeled and will show moving pictures and vaudeville.

Nathan & Namaan have purchased the Arlington opera house at Marlin, for a cash consideration of \$8,500, and will make immediate repairs in rebuilding and refurbishing the structure with a view of keeping it open both summer and winter as a place where moving pictures and high class vaudeville can be seen.

WISCONSIN

Plans are being revised and new figures taken for the erection of an auditorium at St. Croix Falls. The structure is to cost \$14,000, seat 500 and is to be of brick and stucco, two stories and basement, 82x45. Though nothing definite has been decided, it is planned to install a motion picture machine and screen. J. C. Heyland, village clerk, is receiving the bids.

The work of finishing the new Majestic theatre, in Broad street, Beloit, is progressing rapidly and it is expected the playhouse will be ready for its opening sometime this month.



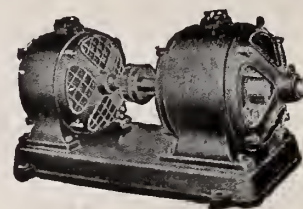
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Don't Delay! Be Wise!**



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Motor Generator
Gives Best Light**



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Swedish Electrical Engineer
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DON'T SHUT YOUR EYES TO THIS FACT any longer, but send in your specifications TO-DAY and make us prove what we say.

Write or wire to-day for prices and samples.



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BROADWAY AT CHESTNUT

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"BUILT
BY
BRAINS"

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

BE PREPARED!

Some time the United States may have to fight. That is a possibility of the future.

All the time, Mr. Exhibitor, you are in the fight for patronage.

To ward off the inevitable results of poor projection, the

GREATEST NATIONAL DEFENSE is the

RADIUM GOLD FIBRE SCREEN

Manufactured and Sold by

RADIUM GOLD FIBRE SCREEN, INC.

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Building and Furnishings

Security for Managers Buying Building Sites

By NATHAN MYERS

What Every Exhibitor Must Know Before He Breaks Ground to Avoid Costly Mistakes—First Have the Title to the Property Carefully Searched and Do Not Buy If There Is Slightest Flaw—You Stand Good Chance of Losing Everything—Avoid Two Surveys, Extra Work Not Uncommon for the Uninitiated, and Save Money

IN the previous article, we endeavored to dispose of the entrance of the investor into the realm of the motion picture field by either the purchase of an already established house or by the purchase of a new site, after having given due consideration to the important matters pertaining to such a proposition.

For him who has taken the first course, we will have nothing to say for a few weeks. We will assume that during that time he will be getting his new policy well under way and he will be temporarily satisfied with all details of construction and equipment, and that gradually he will be studying changes for betterment.

Mr. Reader, if you are in such a class and if any problems arise requiring advice on such matters do not hesitate to write *MOTION PICTURE NEWS* for such consultation. Later we will have articles of special interest on the remodeling of old houses.

The second class, those that have purchased a site and are to erect a new theatre, will welcome this and succeeding articles.

What are the essential points which must be considered before ground is broken or even rough sketches prepared?

Agreement for Purchase of Site

After you select your new site, the first procedure should be an agreement for purchase. If the site is to be bought through a real estate agent acting as an intermediary, the latter is likely to proffer his service in drawing such an agreement.

He will profess sufficient ability and he will fear that if an exacting counsellor be consulted his deal might fall through, or a delay might ensue before final consummation is reached.

Be not influenced by such ideas. By all means demand that the articles of agreement for purchase be drawn by a responsible counsellor-at-law, well experienced in real estate work. Both you and your lawyer will find advantageous matters to be kept in mind, among which may be division of taxes, and assessments and other fixed charges of the current year and date for passing title.

A point of value, if you are not of unlimited means, is an agreement whereby the purchaser pays as small an amount as possible in cash and that the seller accept a first mortgage for the balance until such time as the new building is advanced and a larger mortgage be taken up. Such privilege is of some value, for it will allow the operator to proceed further before taking up his final mortgage.

Study your financing from the very start. Do not get squeezed. You might go further, and even get the seller of the land to accept a second mortgage, upon an agreement that it be only second to a stipulated sum as first mortgage and upon a stipulated sum that will be additionally invested by you in the house. The seller might be glad to sell his land and take a second mortgage if said second mortgage can be shown to be a safe investment.

The Search of Title

The second step is the search of the title of the property. The counsellor-at-law might desire to personally make such a search, or he might simply advise to act as counsellor and that the search itself be made by a responsible company making such searching and guaranteeing of titles a business. The latter is far preferable. You are able to get a guaranteed title which might be accepted by the mortgagee, and others later.

If you do not obtain a search that is securely guaranteed, in

every step in a financial way you take, the lawyers will require a new search, which means a waste of money.

A part of every search of title is a survey of the site to see that the deed lines are not encroached upon by the deed lines or buildings of adjacent properties. It is the custom of lawyers to order a survey which will cover only their requirements.

The surveyor will do his work and produce a drawing that will show the results required by the lawyer. His bill, seemingly large to the inexperienced, is added to the lawyer's fees. The only benefit derived is the knowledge that the site is clear or faulty.

The surveyor has driven no stakes, he has given no measurement from any existing points easily found to indicate where the exact lines of the property are located.

Therefore, when you are about to prepare your designs for the building and when you are about to build you are required to provide a new survey, and the entire expense is repeated.

The writer has therefore made it a practice that all clients when purchasing properties, provide at once a survey that will be complete for all time.

Survey Requirements

The requirements of such a survey are many. Stakes should be placed at all the corners of the site and if the lot lines are very long, intermediate stakes about forty feet apart should also be provided. To provide for these stakes if lost in the excavating of the premises, there should be placed to each stake certain offset stakes.

The surveyor should provide the levels of the site showing the topography of the land, and likewise the relative level of the run of the sewer in the street. It is also well to show the location and size of the sewer taps in the street, the distance of the sewer from the property and the size of the main sewer.

Let there also be given the size and location of the water main in the street and the water pressure at such main.

All this information once produced is at hand for the future, and it is most economical to provide it at one time.

Conditions peculiar to different sites must be studied and cannot be covered in a general way.

The owner is now in a position of having a perfect survey made with title passed to his property.

His next step is the preparation of the preliminary designs for his theatre.

The subject will be treated in the next issue.

NEW EMPIRE STATE THEATRES UNDER WAY

CONTRACTORS were recently in Middletown looking over North street regarding a site for the erection of a motion picture theatre.

The first motion picture house in Whitesboro was opened September 20. Manager Lewis Hanson is giving two performances each evening. The theatre will seat four hundred people.

N. Sorocco recently completed negotiations for a lease of the Bradley Opera House, Glens Falls. After extensive repairs have been made he will open it as a motion picture house.

Work has been started on the construction of a large motion picture and vaudeville theatre in Steinway.

MURAL DECORATIONS IMPROVE THEATRES 100 PER CENT.

(Continued from page 146.)

Regarding the expense, as a matter of fact twenty-five, fifty or one hundred dollars can buy a number of these beautiful decorations.

Mural paintings are also painted directly on the wall or sounding board of a theatre, no canvass being used. But as this method is very expensive and beyond the limits of the purses of most exhibitors it is not necessary to take this into extended consideration at the present time. Inquiries will, however, be cheerfully and fully answered.

NEW THEATRES ANNOUNCED FOR OHIO AND OKLAHOMA

THE field of amusement in Dayton will be broadened by the addition of a large moving picture show, when the New Auditorium theatre, on East Fourth street, opens October 2. Extensive arrangements are being made for the opening day when the management will introduce Dayton's newest and elegantly appointed moving picture theatre to the amusement seeking public. P. A. Bloch, of New York, is the manager.

Charles Detchon was recently granted a permit to erect a 2,000 seat motion picture house on East Federal street, Youngstown.

Harry Glick, until now owner of the Wonderland picture show, Urbana, has decided to quit the show business and already has several purchasers in view for his theatre.

Dr. Napoleon has leased the building in Dyrton, formerly occupied by Smith Brothers, and will open it up as a picture theatre.

A \$75,000 permit has been taken out by Allen Street, of the Oklahoma Amusement Company, of Oklahoma City, for the construction of a new theatre. The officers of the company are W. M. Robinson, of Cushing, president, and H. W. McCall, of Cushing, secretary and treasurer.

The Cozy theatre, of Hobart, has opened in the Opera House until such a time as their new theatre in the Monogram building is completed.

Edward Wheeler, of Castle, has leased the picture show outfit at that place and will open in the near future. B. Castle, the former owner, will enter the business in another field.

NEWMAN'S LACQUER SAVES BRASS POLISHING

THE Newman Lacquer Company, 3317 Hackberry street, Cincinnati, Ohio, are putting out a transparent liquid preparation, which after it is applied with a brush, on the order of varnish, to brass poster frames, easels and railings, dries and becomes hard within an hour's time after application.

The object of this lacquer is to save the necessity of polishing the metal, as it is not necessary, as this lacquer preserves the metal in a bright and lasting luster for about six months. After it begins to show a little wear the old lacquer can be easily removed with wood alcohol and the brass can again be polished as before and another coat of lacquer can be applied.

This lacquer is especially desired, and is in big demand by theatre owners, and especially in theatres where a considerable amount of brass work is in use. This lacquer does not change the color of the brass.

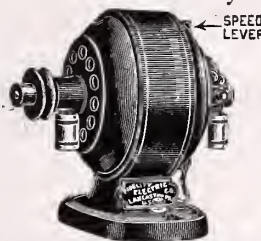
J. S. Newman, who is connected with this firm, and who is also secretary and treasurer of the Newman Manufacturing Company, manufacturers of brass lobby frames and theatre fixtures, advises that this lacquer is now being used by a great many theatres throughout the country, giving excellent satisfaction. The cost is very nominal, and the lacquer comes in half pint, pint, quart and gallon cans.

ARNOLD, "NEWS" REPRESENTATIVE IN NASHVILLE, TENN., HUSTLING WORKER

W. R. ARNOLD, of Nashville, recently appointed Southern representative for MOTION PICTURE NEWS, who opened an office at 4410 Dakota Avenue, West Nashville, Tenn., is one of the "News" most conscientious and hustling representatives in Nashville.

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SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, burly and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-burly. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

THE Hub theatre has been opened at Mill Valley, under the management of A. C. Pabst. The New Hub theatre is a handsome house, fitting in superbly with its beautiful surroundings, and was erected by C. H. Mehrten, of Berkeley, treasurer of the Motion Picture Exhibitors' League of California. Mr. Mehrten has operated a number of houses in the San Francisco Bay territory, and is now conducting the Varsity theatre in the College City. The matinee and evening performances on the opening day were well attended, many of the leading citizens of Mill Valley being present, including Mayor Jones, who made an address of welcome. The theatre has a seating capacity of about six hundred.

CANADA

The Maple Leaf theatre, of Mount Forrest, Ont., has changed hands, Mr. Brooks buying out Messrs. Chilton & Parrott, the former owners. Mr. Brooks intends making extensive alterations that will tend to the greater comfort of his patrons during the coming season. Universal films have and will still be used in the Maple Leaf.

The motion picture theatre on James street, St. Catharines, Ont., has been completed by Newman Brothers.

CONNECTICUT

The New Olympia theatre, seating 2,500, equipped with every modern device, has been opened at New Haven, as a link in the Olympia chain of theatres extending throughout New England. The performance is continuous from 1:30 to 10:30, with chances Monday and Thursday.

Plans have been formed for the erection of a motion picture theatre and building on Merchants avenue, Taftville, for Dr. George Thompson.

W. G. La Fales has prepared plans for a motion picture theatre which he will erect at Deep River.

The new theatre of the Gordon Brothers Amusement Company in New Haven was opened to the public recently. James J. McGuinness, manager of the Worcester house of this corporation, was among those who were present at the opening. The new house will feature vaudeville and motion pictures.

DISTRICT OF COLUMBIA

The Lafayette theatre, Washington, has reopened under the management of the Wickham Brothers, who also manage the Dixie theatre. This house has returned to five-cent admission, with the regular program service of single and multiple reel pictures.

The Leader, Washington, has fallen in line with the other downtown ten-cent houses in using only big feature productions. Nat Glasser, the manager, contemplated long before taking this step, and only did so when he felt that it was the desire of his patrons.

INDIANA

The Lyric theatre at Vevay, which has been closed since last spring, has been reopened by the owners, Riggs Brothers.

The Union Photoplay theatre at Bloomington, in the student building at Indiana University, has opened for the school year.

A pipe organ has been installed at the Arcade theatre at Attica by Paul Williamson.

A new front is being put in the Majestic theatre at Lagrange by Manager Griffith.

The new Strand theatre, at West Lafayette, of which Charles S. Rhoades is the manager, opened September 22. Two of the latest Powers projecting machines and a Seeburg pipe organ have been installed. Three different sizes of seats, 19, 21 and 22 inches in width, respectively, have been installed. The lighting system is indirect and the walls and ceilings are in light tints, making the interior pleasant, but dim.

A theatre is being built at Shelburn by Sam Woodsmall.

There are now five moving picture theatres in Bluffton and the question is being asked as to whether the town will be able to support them all. The two new theatres which opened recently are the Gaiety and The Palace, W. H. Sawyer's new theatre.

The Family theatre at Lafayette, which has been running moving pictures during the summer months, has opened its winter vaudeville season but will also run moving pictures in conjunction with the vaudeville program.

Crawford Orndorff has sold his theatre at Lagrange.

The Princess theatre at Crawfordsville has been sold to Grimes Brothers, proprietors of the Arc theatre, by Manager G. R. White.

J. W. Davis and A. A. Lewellyn, the new owners of the Grand theatre at Clinton, have reopened it after a thorough renovation.

The only moving picture show in Bunker Hill has been closed by the owner, A. B. Conant, who has shipped the equipment to Yuma, Col.

W. L. Fiske, manager of the Irvyn theatre at Winchester, has accepted a position with the Haynes Automobile Company, of Kokomo, and Miss Ethel Fiske, his sister, is in charge of the theatre.

The Victoria theatre at Lafayette, which runs vaudeville and motion pictures, has been thoroughly overhauled for the winter season.

Charles Blackstone, owner of the Blackstone theatre at Martinsville, and F. J. Rembusch, of Shelbyville, owner of the Grace theatre at Martinsville, have agreed to consolidate. The Blackstone will run continuously, matinee and night, and the Grace will be operated on Saturday night and one or two other nights of the week with features. Occasional attractions will be shown at the Grace, besides pictures.

David Maurice, J. Balf and other capitalists of Lafayette, have obtained an option on the old Dowling theatre property at Third street and Broadway and will erect a five-story hotel at a cost of \$100,000. The lower floor will house a modern motion picture theatre and business rooms.

KANSAS

The Panama theatre at Burlingame has been leased to C. L. Orr, who will open immediately.

The Star theatre has been opened at Emporia.

George Wood & Son have leased their picture show at Elkhart to Joe Anderson for a term of years. Anderson took charge immediately.

A new theatre is to be elected in Edgerton by J. R. Whitla.

The work on the Stoneback theatre at Morganville is progressing rapidly and it is expected to open in a short while.

The Maywood theatre on Osage avenue in Kansas City has opened for the season.

The Maple theatre in Wichita is being remodeled and will open for the season in the near future.

The Hip theatre of Topeka has opened for the season. It has been redecorated and is one of the attractive theatres in the city.

The Palace theatre of Lawrence, which has been under the management of Paul Luckman for the past eight years, has passed

into the hands of John Adams who will manage it in the future.

The Seelye theatre of Abilene has been remodeled and will shortly open for the season.

A town hall is being erected in Satanta by Randall and Grey, a part of which will be used as a motion picture theatre.

Work of remodeling the opera house at Belleville has been completed and the owners, Dr. C. M. Arbuthnot and R. M. Armstrong, announce that the picture show has already opened.

LOUISIANA

The Isis Amusement Company, owners of the Isis theatre, 1515 Dryades street, New Orleans, will, it is stated, build two more houses in different parts of the city. The company was recently formed for the purpose of constructing a chain of suburban picture houses in New Orleans. P. A. Blankenship, president and general manager of the company, was for nine years connected with the Pearce interests of New Orleans.

MAINE

Charles B. Eaton, of the Nickel theatre in Belfast, has sold out to H. H. Maddocks. Universal service will be continued.

The theatre at Peaks Island has closed after the most successful year in its history.

The theatre being erected by George W. Parks for David A. Hone at Fort Fairchild is well under way and will be ready for occupancy in the latter part of October.

MASSACHUSETTS

William J. Cotter, for four years superintendent of Poli's at Bridgeport, Conn., has left for Springfield, where he will be assistant to Manager Gordon Wrighter, of Poli's Palace. The employees of the Bridgeport house presented Mr. Cotter with a gold watch just before his departure.

John Whistler, of the Lyric theatre, Pittsfield, is negotiating for property on which to build an addition to his theatre.

Owing to delays in construction the new Empire theatre in Lawrence will not open till October 18.

MICHIGAN

Seating capacity for 1,100 persons is to be provided in the Majestic theatre, a photo-play house, which is being erected on Biddle avenue, opposite the city hall, in Wyandotte, for the Harris & Warren Amusement Company. The building, now under roof, is designed by Christian W. Brandt, architect, of Detroit, and is of brick, stone, steel and terra cotta construction. It will contain space for two stores, one on each side of the main entrance and lobby. Cost of the building is estimated at \$60,000. It is to be ready for opening by November 1.

Practically a new building has been constructed in remodeling and enlarging the Globe theatre on the north side of Grand River avenue, east of Trumbull avenue, Detroit. C. Howard Crane was the architect and the Frank Farrington company the general contractor. The architectural design is of the Adam type. The decorations are carried out in old ivory, gold and old rose shades. The theatre contains a large balcony and is equipped with a large mirror screen. There are a number of auto boxes in the rear of the auditorium. The theatre is carpeted throughout. Attractively designed retiring rooms are provided for women and men. Seating capacity of the house is increased from 650 to more than 1,000. The house is owned by the Globe Amusement company. Leroy Bishop is president and manager and Alvin D. Hersch vice-president.

George C. Nichols, owner and manager of the Superba and Nichols theatres in Division avenue, Grand Rapids, has purchased a large lot on the southwest corner of Division avenue and Shelby street, on which he will erect a motion picture house. It will have a seating capacity of 800, and will cost \$20,000.

Property has been purchased by Beecher, Inc., on Division ave-

nue, Grand Rapids, for a new motion picture theatre, which, according to the plans, will seat 1,200. Arrangements are being made for the erection of an airdome in the rear which will have a capacity of 3,000 or 4,000 people.

The Strand theatre, Flint's latest motion picture house, was opened recently. It is located in one of the business streets of the town and will seat 540 persons. Mr. and Mrs. Lester E. Matt, formerly of Sandusky, Ohio, are the owners and managers.

MISSOURI

The Pageant, a new theatre at 5851 Delmar Boulevard, St. Louis, formally opened its doors to the public on September 18. The address of welcome was made by Luke Hart, alderman from the 28th ward, representing the Mayor of St. Louis, and a recital was given by Oscar Jost on the Hope-Jones Unit Orchestra, which will furnish music during the performances at the Pageant. The new theatre is a handsome building, with all the latest improvements, including a perfect heating, cooling and ventilating system. The many flowers that were received by the management, the palms and growing plants that decorated the building made a very beautiful spectacle. The name Pageant was given the theatre in remembrance of the magnificent civic event that was held in Forest Park in June of 1914. The Pageant is strictly a motion picture house.

Half a block of real estate at Twelfth and Clinton streets, St. Louis, has been purchased by the Columbia Novelty Company, who will build a theatre and airdome on the ground. The site consists of five different pieces of property, and until the entire purchase was completed the names of the buyers were not made known to the public. The new amusement house will seat 1,200, and the airdome, which will be next door, will seat 1,500. The five old houses now on the property are being wrecked, and work on the theatre will be begun immediately. The business will be conducted by the Webster Amusement Company, composed of north St. Louis business men, and the intention is to open the theatre by Christmas.

Interest in the Lafayette theatre, Jefferson and Lafayette avenues, St. Louis, has been acquired by Skouras Brothers, who have also taken over the management of the house. Skouras Brothers own controlling interest in the Olympia, at Fourteenth and Market streets, and their successful operation of that house insures good business management for the Lafayette, which is in an excellent business location. The Lafayette has been decorated, many electric lights have been added, new upholstered chairs and carpets have been put in the foyer, and new carpets in the aisles.

The Chippewa theatre, an all feature house on the south side of St. Louis, opened its door to the public on September 5, after being thoroughly renovated. The price of admission has been raised from five to ten cents. James N. Barrett is the manager.

Bill Higbee has rented the McIntyre building on the corner of Broadway and Marietta streets, in Excelsior Springs and will, after remodeling, open it as a first class picture show.

Full control of the Trion theatre in Chillicothe is now in the hands of Joe Leininger.

James Ulmer has purchased the Royal theatre at Hopkins from Joe Raines and is now in full control. A number of improvements are contemplated.

A new theatre is soon to be opened in Marshall by M. Nelson. Three shows a week will be given.

V. Miller, of Brashear, is to erect an opera house in Kirksville. It will be used part of the time as a picture show.

G. P. Walker has secured a new lease on the Jefferson theatre at Jefferson City. It is to run for eighteen months.

A new picture show has been opened in Wheeling. It is the only one in the city and according to all reports has done a good business.

The Emerald theatre at Milan, owned and controlled by Joe Baker and Dwight Schoens, has again opened.

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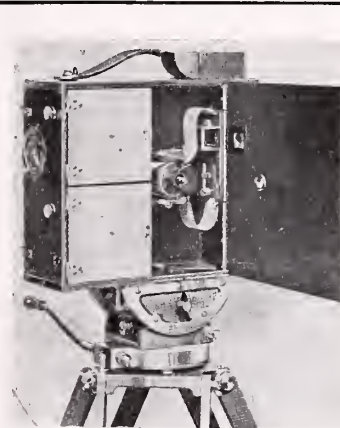
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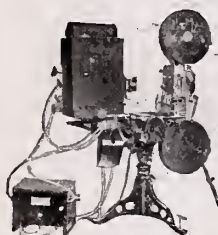
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because film can be threaded in quicker time;
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

SPECIAL MUSIC HARMONIZES WITH "PEER GYNT," SAYS SOLOMON

Editor, MOTION PICTURE NEWS,
220 West Forty-second street, New York,

Dear Sir:—Your article on music for "Peer Gynt" in the October 2 issue of MOTION PICTURE NEWS has been brought to my attention because of the heading. On reading through the article I feel that your music editor has missed the thought and the purpose back of our having special music written for this film.

It was our idea to do away with the "dope sheet" which in many respects is unsatisfactory when applied to high-class films. We went to considerable trouble and expense to employ an expert for the purpose of synchronizing the music and the film. This was done by means of selecting appropriate subjects for each main theme and then having the film run off and the transition from subject to subject written to the score so that there is appropriate music for each and every foot of length, even including sub-titles and captions.

Another very vital point in the "Peer Gynt" score was the fact that each character had his or her own special theme, and when these characters recur in the last part of the last reel the theme is played as each flash shows on the screen, thereby definitely labeling each character, although they are changed in appearance. This has done away with a great deal of sub-titling in the last reel, but nevertheless defines each individual character that has appeared in the preceding reels.

For instance, in the opening reel we see Ingrid as a young and beautiful woman, but in the last reel we see an old and decrepid hag with no resemblance to the beautiful Ingrid; nevertheless the music definitely labels this character. This idea is carried out through the entire film.

The fact that the music for this particular film is supposed to have come from one publisher is immaterial because the main theme is of course the Greig suite which is universally known. The use of the special Indian song was particularly beautiful, and it is something which is not generally on the market at the present time, but which—since "Peer Gynt"—is being made available to the public.

Another idea of the special orchestrations is that each Paramount exhibitor will be able to obtain for a nominal price anything from a piano score to a complete orchestration for 16 to 20 pieces and the patron who goes to the Paramount theatre will realize absolutely the difference between the synchronized music and the cued music where the pianist or orchestra leader must write or arrange the break from one theme to the next and from one key to another. In the Paramount music this is done for the musician before the film is released.

Trusting that this, in a measure, sets forth the idea with which "Peer Gynt" music was written and the idea back of all the specially written music which is to be furnished with every forthcoming Paramount release, I am,

JULIAN M. SOLOMON, JR.,
Oliver Morosco Photoplay Company.

A READER'S VIEWS OF SELECTION FOR "DESTINY"

CHICAGO, Sept. 27.

Dear Sir:—The writer wishes to call attention to the music plot of "Destiny" in September 18 number. The use of Number 12, Number 27, Number 29, Number 34 in "The Rosary" seems too

much. How about "Salut D'Amour," by Elgar, or the middle plaintive movement from "Pomp and Circumstances," or "Andantino" by Lemare, for Number 12? "Sing Me to Sleep (Chimes)," by Greene, for Number 27? "Reverie Triste," by G. Ferrata for Number 29?

I am a little taken back by your using Number 23 when all the other numbers on the program are of such high standard.

EMMETT ROBERT GADERER,
Organist Lake Shore theatre.

EDITOR'S NOTE.—The numbers you mention as substitutes for "The Rosary" as suggested by the "Destiny" plot are all high class numbers, but my intention in using "The Rosary" was to cover a screen suggestion. The picture story depended entirely upon a little rosary given to the child, who afterward becomes a priest, by the mother when the child was placed into the church home.

The discovery of this Rosary was the cause of the mother renouncing the life she was leading and the means by which she recognized her own son. I use it at the end of the picture because the words and music are very appropriate, and my idea was to suggest what a medium for good a rosary could be when put to such service as in this picture. I am the last one to suggest the use of ridiculous repeats in music so often called theme playing and I am glad to have some one frankly agree with me, but in the Metro feature, "Destiny, or, a Soul of a Woman," the theme is used purely at screen suggestion, and I cannot see how it could be legitimately omitted.

The Number 23 (Inter-Trot, "Soup to Nuts") is also used at screen suggestion. The characters on the screen are positively dancing to the music suggested, and you will have to give me further reasons for not using this number. "Soup to Nuts" is as good an intermezzo trot for dancing as I have played, and as no standard of music but a lively trot number would have suited the scene or screen action I am somewhat taken back at your criticism.

You may be prejudiced against such numbers on account of their not being adapted to the organ, but if you have an electric action organ you will find that with little effort such a number can be played very nicely on the organ. I have at least six organists that can do it. Try it and convince yourself.

SPECIAL MUSICAL PROGRAMS FOR THEATRES IN PHILADELPHIA

THE Alhambra, the only theatre in South Philadelphia showing Paramount pictures, will celebrate its anniversary week with a special musical program. The Alhambra has been one year under the Stanley Company's management, whose policy has met with success. Vudeville acts alternate with the feature photo plays.

At the Logan Auditorium special attention is paid to organ recitals, held daily, and the musical selections advertised in advance. A typical weekly program includes selections from "Poet and Peasant," "Cavalliera Rusticana," "To a Wild Rose," "The Sunshine Girl," and other popular favorites.

The Leader, Forty-first street and Lancaster avenue, Herbert Effinger, manager, has installed a Kimball organ.

The first program of the organ was made a gala occasion, large advertisements of the event being placed in the local papers.

At the Park theatre a special attraction is the Seeburg orchestra pipe organ, on which recitals are given daily by Professor W. J. McDernotter.

Music Plot for Equitable Feature, "The Price"

THIS plot is adapted so as to make it possible for pianist, one-man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers, or numbers suggested by the notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or the musician.

Equitable Feature. Helen Ware in "The Price." Five reels. Projection time, one hour ten minutes.

PART 1.

Description of Music	Number Suggested	Cue to Stop Number
1. Intro. and Waltz XXXX	"Adlyn" (J. Remick)	"Years pass."
2. Short Andte	A. B. C. Dr. Set No. 4—B2	"Ethel Toscani, etc."
3. Piano Solo	Ad Lib.	Ethel stops playing piano.
4. Inter.	"Gallop" (M. Witmark)	Automobile hits man.
5. Agitato (Light)	A. B. C. Dr. Set No. 4—A1	Telegram delivered to Ethel.
6. Dr. Andte	A. B. C. Dr. Set No. 4—B2	"Ethel becomes secretary, etc."
7. Waltz (Classy)	Minor and Major (Ricordi & Co.)	Connects 1 and 2.

PART 2.

8. Desc. (Hy. Rom.)	"To a Star" (W. Jacobs)	"Friendship develops into something more."
9. Inter.	"Little Charmer" (M. Witmark)	"Ethel meets Dr. Bristol."
10. Desc. (Hy. Rom.)	"Tulips and Pansies" (W. Jacobs)	After Dr. Bristol meets Ethel in park.
11. Waltz	"Claribelle" (Ricordi & Co.)	"Ethel let's keep our engagement secret, etc."
		Connects 2 and 3.

PART 3.

12. Desc. (Hy. Path.)	"Rose Blushes" (M. Witmark)	Dr. exits room with Artist's wife.
13. Galop (PPP)	"Ringmaster" (W. Jacobs)	Wife discovers dead body.
14. Dr. Path.	A. B. C. Dr. Set No. 3—B2	Dr. arrives at dead body.
15. Waltz (Not long)	"Cecile" (Ricordi & Co.)	"Having disposed of her husband's effects, etc."
16. Desc. (Light Leg)	"Indifference" (W. Jacobs)	Concert.
17. Violin Solo with Piano Acc.	Ad Lib.	Violinist introduced at reception.
18. Waltz (Leg)	"Millicent" (Ricordi & Co.)	Violinist stops. Second scene.
		Connects 3 and 4.

PART 4.

19. Desc. (Hy. Rom.)	"Gentle Dove" (W. Jacobs)	"Paying the price."
20. Inter. (Light)	"Lovey Dovey" (W. Jacobs)	"Florence goes to visit her friends, etc."
21. Desc. (S-Hy.) XXX	"Dreamy Dells" (W. Jacobs)	Drug fiend enters Parker's home.
22. Waltz (Hy. Leg.)	"Song D'Automne" (E. Ascher)	"The day of reckoning."
		Connects 4 and 5.

PART 5.

23. Desc. (Hy. Dr. Rom.) (Ag.)	"Sleepy Hollow" (W. Jacobs)	Housekeeper called from her bedroom.
24. Agitato (Light)	A. B. C. Set No. 4—A1	Housekeeper off after diary read.
25. Dr. Plaintive	A. B. C. Set No. 4—B2	Wife kneels to husband.
26. Agitato (Light)	A. B. C. Set No. 4—A1	"I see it all now."
27. Desc. (Hy. Path.)	"L'Ermite" (W. Jacobs)	Doctor exits house.
28. Inter.	"Polar Star" (W. Jacobs)	Ethel comes from store with groceries.
29. Dr. Andte	A. B. C. Set No. 4—B2	"You can't see the lady that lives here, etc."
		To end.

MUSIC NOTES.—It is very necessary in the above picture that the dramatic suggestion should be maintained throughout this picture. No. 1 should be a long waltz with an introduction having a positive dramatic appeal. No. 7 should be a classy waltz, different from the usual waltzes for dancing. No. 11 and 15 should be melodious waltzes in major key. No. 18 a legato dreamy waltz. No. 22 a very slow waltz in minor key. Nos. 2, 5, 6, 14, 24, 25, 26 and 29 are melo-dramatic numbers, as published by Photo Play Music Co., 1520 Broadway, New York City. Nos. 3 and 17 are screen suggestions, and the screen action should be imitated.

Nos. 4, 9, 20 and 28 should be 2/4 intermezzos of light, melodious temperament. Nos. 8, 10, 12, 19 and 27 must be slow, serious numbers, having both a romantic and pathetic appeal with a positive dramatic appeal interspersed. No. 23 must be a slow number with minor keys and agitated tempo predominant. No. 13 should be played fast but very piano (softly). No. 16 can be a light legato 6/8 or 4/4 not slow. No. 21 should be a slow number. Very melodious. Organ alone can be used for Nos. 8, 10, 12, 18, 19, 22, 23 and 27.

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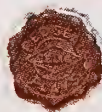
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"A SAFE INVESTMENT"—Comedy	FRIDAY, OCT. 22
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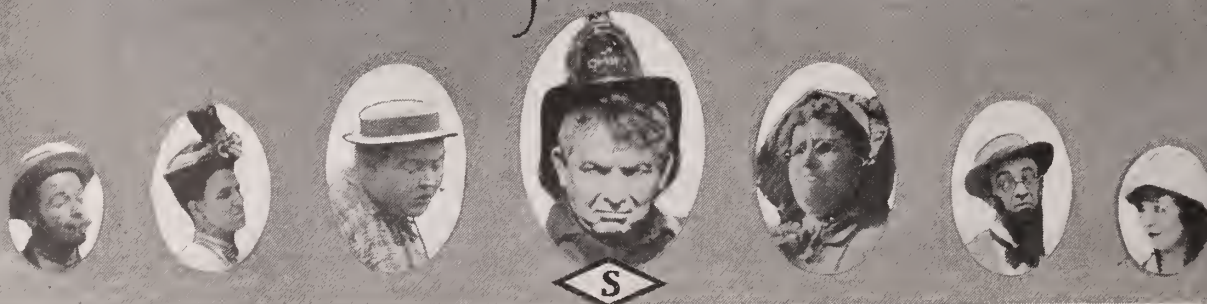


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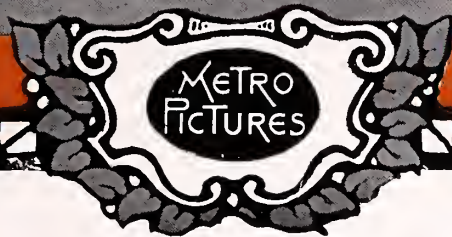
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COMING METRO EVENTS



The value of a picture to an exhibitor is determined by the amount of cash returns it brings in at the box office and the prestige it gives his theatre.

Metro pictures are the most artistic and the most successful pictures now being offered to the public.

We invite motion picture exhibitors everywhere to make us prove it.

METRO PICTURES CORPORATION.



ETHEL
BARRYMORE
in
The FINAL
JUDGMENT
*An original
drama in five
tremendous acts
by* GEORGE
SCARBOROUGH



B. A. R O L F E
presents
the distinguished
actress in a master
play



A GREAT artist, in a great play,
 produced by a great director
 and a supporting cast which in-
 cludes the distinguished H. Cooper
 Cliffe, who played "Nobody" in
 "Everywoman," combine to consti-
 tute vital strength and supreme art in
 "THE FINAL JUDGMENT."

Directed by Edwin Carewe



RELEASED ON THE METRO
 PROGRAM OCTOBER 18th

COMING METRO EVENTS



ANNOUNCEMENT
TO
Eastern Canadian Exhibitors

Metro Pictures in Eastern Canada
will be distributed exclusively by

METRO PICTURES LIMITED
OF MONTREAL

HERBERT LUBIN, Managing Director

208 Dominion Express Building, Montreal

The Publicity Department directed by Edwin Bower Hesser has inaugurated a tremendous campaign, which includes a prize contest and the distribution by Metro Pictures, Limited, to Canadian Metro patrons of \$5,000 in gold.

WRITE FOR INFORMATION TO-DAY

First Offering



**October the
Eighteenth**

Paramount gets **Big Scoop**

By arrangement with D. J. Smith

Will Release Exclusively, October 11th

In One Reel

World's Greatest Automobile Race

for

Vincent Astor Cup and \$50,000

showing

30 of the World's Greatest Drivers

and

Thrilling Scenes of Incidents at
opening of the

\$3,000,000

Sheepshead Bay Motor Speedway

Attended by 100,000 Persons

Race postponed to Oct. 9th on account of rain

Don't miss booking this picture

Write Your Nearest Paramount Exchange To-day



Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.



The Kleine-Edison Feature Service

Offers

A FIVE-PART DRAMA
OF UNPARALLELED
PUNCH!

TRADE MARK

Thomas A Edison

The Magic Skin

Featuring

EVERETT BUTTERFIELD

And

MABEL TRUNNELLE

Founded on that mystic tale of passion by Honore de Balzac! The Bacchanalian dances—the midnight revelries—the artist's bargain with Mephistopheles and the uncanny magic of the "magic" skin constitute unrivaled dramatic elements, unique and original.

"THE MAGIC SKIN" is a "Return-date" box-office winner of the highest caliber. Its appeal is universal—the lesson it teaches is hammered home with refreshing originality and amazing force. It's an UNUSUAL story which grips the fancy, stirs the imagination and carries you with tense and ever-heightening interest through five extraordinary reels!

FOR RELEASE THROUGH THE
KLEINE-EDISON FEATURE SERVICE

OCTOBER 13th!

GEORGE KLEINE

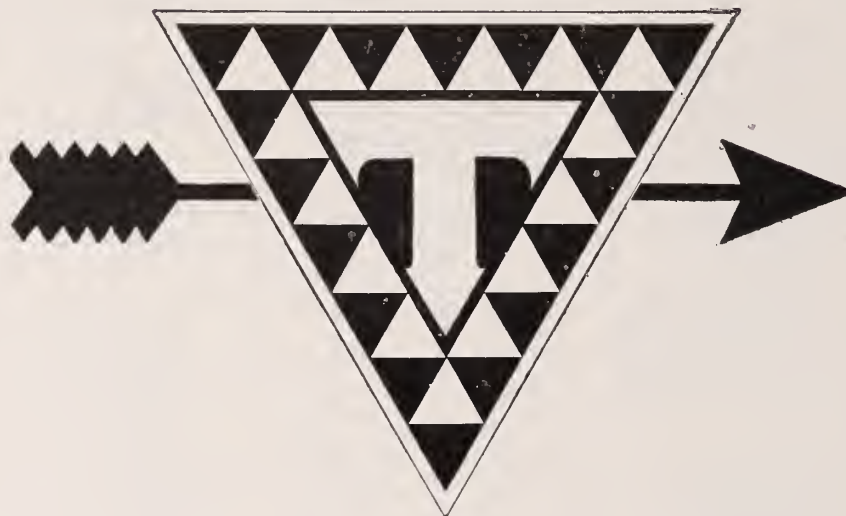
General Office, 11 E. 14th St., New York

NEW YORK
226 W. 42nd St.
BOSTON
14 Piedmont St.
DENVER
405 Railroad Bldg.
MINNEAPOLIS
708 First Ave., N.
NEW ORLEANS
103 Nola Bldg.

CHICAGO
166 N. State St.
CINCINNATI
138 W. 7th St.
KANSAS CITY
209 Ozark Bldg.
PITTSBURGH
123 Fourth Ave.
SAN FRANCISCO
234 Eddy Street
TORONTO
96 Bay Street

ATLANTA
71 Walton St.
DALLAS
238 Sauer Bldg.
LOS ANGELES
514 W. 8th St.
PHILADELPHIA
1309 Vine St.
SEATTLE
405 Orpheum Theatre Bldg.

Verification!





Notching Up The Triangle Standard

You read last week what the New York newspapers thought of the first week's Triangle Plays. It was said then that the mark set was too high for safety—that we couldn't hold the pace. We didn't have any such fear. We *knew* what was coming. This is what happened after the second showing:

"The public has no cause to complain that the TRIANGLE FILM CORPORATION has not lived up to its promises. Every one of the pictures shown is itself worth going to see. 'Old Heidelberg,' with Dorothy Gish, proved one of the gems of the series thus far shown."

—*New York Sun*

"The new program is calculated to be even more far-reaching than its predecessors. 'Stolen Magic' is one of the best comedies that has yet reached the screen."

—*New York American*

"'The Coward' draws an audible gasp from the audience."

—*New York Times*

"'Old Heidelberg' struck a high mark in scenic and photographic art."

—*New York World*

And by this time you know that both Philadelphia and Chicago newspapers have glowingly concurred in the New York verdict.

**TRIANGLE FILM
CORPORATION
71 WEST 23rd ST. NEW YORK**

Where Does the Exhibitor Belong?

Editorial No. 2 By the Associated Editor-in-Chief

At the head or the foot of the class?

The trouble has been that producers have been trying to cram him as near to the foot as they could.

And the way it should be is this:—The exhibitor should be at the head of the procession. He is the dominant figure. He will be as soon as the business of motion pictures calms into a staple enterprise.

It is not something unusual in the history of commerce that the man who should control an industry has been forced for a short time back from his rightful position. You can look in almost any other business which has grown from infancy to a maturity and you will find the same conditions. Manufacturers have combined, come near to monopoly, never considered for a moment the dealer, and have made money. But the reaction has always set in. And the dealer has always, without a single exception, regained his place.

It is the simplest of economics to realize that the exhibitor, the king of his field, shall be monarch of all he surveys. His audience is his to handle as he will. His territory is his to work as he will. The manufacturer is always, when a business attains its equilibrium, at the mercy of the dealer.

Some months ago there came together a group of wise men. They realized all that has been seen on close analysis of the motion picture business.

So, they decided to do what was the greatest thing that has ever been done in this business up to this day and year. They decided to forget that they were manufacturers for the moment and instead in their imagination to reconstruct the entire motion picture structure with the exhibitor the dominant control.

That was how Associated began. In Associated language, exhibitor means "King." In Associated language, every enterprise and proposition is based on the premise that the exhibitor must O. K. it before it is carried out.

Associated Service means lower prices for the exhibitor, better pictures for the exhibitor, a program that the exhibitor can use as he wishes, as a foundation for his entire week, with never a hitch on account of censorship, delay, or poor production. Associated means that the exhibitor now only is furnished Associated Program, but he is the advertised element in all the great National campaigning which is to be done from now on as long as the exhibitor is in business.

**Let the
EXHIBITOR
Rule!**

*Copyrighted by the Associated Film Sales Corporation, 1915
110 West 40th Street New York City*

Thousands to Advertise the Exhibitor—

A national campaign beginning November 1st is to be conducted through the leading dailies of the country. Hundreds of thousands of dollars are to be spent from that date on with but one idea in mind—to increase the prestige, profits and business of the Associated Exhibitor. Below you will find a list of those newspapers already contracted for. Others will appear from week to week as contracts are closed.

Further, the Associated has arranged with a well-known dramatic critic to furnish outlines of all Associated Releases to appear weekly in every prominent newspaper in the country. Here are the newspapers which will carry the advertising:

TIMES
Rochester, N. Y.
TELEGRAPH
Philadelphia, Pa.
TIMES-DESPATCH
Richmond, Va.
JOURNAL
Dayton, Ohio
BEACON-JOURNAL
Akron, Ohio
REPOSITORY
Canton, Ohio
INQUIRER
Philadelphia, Pa.
PRESS
Grand Rapids, Mich.
NEWS
Detroit, Mich.
HERALD
Louisville, Ky.
DISPATCH
Columbus, Ohio
PRESS
Pittsburgh, Pa.
PLAIN DEALER
Cleveland, Ohio
UNION
New Haven, Conn.
NEWS
Milwaukee, Wis.
HERALD
Boston, Mass.
CALL POST
San Francisco, Cal.
HERALD
Los Angeles, Cal.
TIMES
Detroit, Mich.
POST-EXPRESS
Rochester, N. Y.
COURANT
Hartford, Conn.
JOURNAL-COURIER
New Haven, Conn.
TRANSCRIPT
Boston, Mass.
HERALD
Rochester, N. Y.
KNICKERBOCKER PRESS
Albany, N. Y.

POST
Louisville, Ky.
TENNESSEAN-AMERICAN
Nashville, Tenn.
GAZETTE-TIMES
Pittsburgh, Pa.
STAR
St. Louis, Mo.
TIMES
Indianapolis, Ind.
DISPATCH
Pittsburgh, Pa.
JOURNAL
Chicago, Ill.
CHRONICLE
San Francisco, Cal.
EAGLE
Reading, Pa.
TRIBUNE
Oakland, Cal.
SENTINEL
Milwaukee, Wis.
GAZETTE
Kalamazoo, Mich.
TIMES
Los Angeles, Cal.
TIMES
Troy, N. Y.
TELEGRAM
Portland, Ore.
ENQUIRER
Cincinnati, Ohio
PATRIOT
Concord, N. H.
UNION LEADER
Manchester, N. H.
TELEGRAPH
Nashua, N. H.
TIMES
Portsmouth, N. H.
NEWS
Newport, R. I.
TIMES
Pawtucket, R. I.
BULLETIN
Providence, R. I.
FREE PRESS
Burlington, R. I.
CALL REPORTER
Woonsocket, R. I.

SENTINEL
Ansonia, Conn.
NEWS
Davenport, Conn.
DAY
New London, Conn.
RECORD
Norwich, Conn.
ADVOCATE
Stanford, Conn.
RECORD
New Brighton, Conn.
JOURNAL
Augusta, Maine
NEWS
Bangor, Maine
JOURNAL
Lewiston, Maine
PRESS
Portland, Maine
ENTERPRISE
Brockton, Mass.
STANDARD
Cambridge, Mass.
RECORD
Chelsea, Mass.
HERALD
Fall River, Mass.
NEWS
Fitchburg, Mass.
POST
Chicago, Ill.
DAILY NEWS
Chicago, Ill.
TRIBUNE
Chicago, Ill.
TRIBUNE
New York City, N. Y.
HERALD
New York City, N. Y.
PRESS
Danville, Ill.
HAWK EYE
Burlington, Iowa
NEWS TRIBUNE
Muscatine, Iowa
RECORD
New Britain, Conn.
JOURNAL
Beaver, Maine

EXCHANGES: We have set aside \$100,000 for YOU

The Associated idea is against chain exchanges because these are against the exhibitor idea. Leading independents may not in every case be able to handle their territory in the big manner necessary to put Associated over as we want it put over. Therefore, we have set aside this appropriation to aid any reliable, worthy exchange which needs assistance.

Putting over a big program needs capital. We have all that is needed.

If you have a territory which could net you \$25,000 a year out of Associated Service, we are ready to show you how you can do it. Read the following list of Exchanges already associated with Associated.

Associated Exchanges

A Roster of Leading Independents

New York City—Variety Films Corporation, 126-132 West 46th St.
Washington, D. C.—Electric Theatre Supply Co.
Atlanta, Ga.—C. E. Buchanan, 65 Walton St.
Philadelphia, Pa.—Electric Theatre Supply Co., 13th and Vine Sts.
San Francisco, Cal.—Kulla & Cohen.
Salt Lake City, Utah—Exhibitors Film Exchange, Judge Bldg.
Los Angeles, Cal.—Kulla & Cohen.
Toledo, Ohio—Detroit-Kriterion Film Service, Inc., 428 Huron St.
Chicago, Ill.—Union Film Company, 164-166 West Washington St.
Buffalo, N. Y.—Variety Films Corporation.
Detroit, Mich.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
Boston, Mass.—Exchange to be announced next week.
Baltimore, Md.—Electric Theatre Supply Co.
Seattle, Wash.—Kulla & Cohen.
Pittsburgh, Pa.—H. B. Miller, 1014 Empire Bldg.
Cleveland, Ohio—Exchange to be announced next week.
Columbus, Ohio—Asso. Film Co., 212 N. High St.

Associated Releases for October 18th

The Misleading Clue.....	Santa Barbara.....	2 reels	Mistakes Will Happen.....	Federal.....	1 reel
For the Honor of Bar X.....	Ramona.....	2 reels	You Never Can Tell.....	Banner.....	1 reel
Saved from Disgrace.....	Empire.....	2 reels	In Wrong.....	Atlas.....	1 reel
Double Reward.....	Navajo.....	2 reels	All on Account of a Doughnut..	Alhambra.....	1 reel

ASSOCIATED FILM SALES CORPORATION
ARTHUR BARD, General Manager
110 West 40th Street
New York City

PATHÉ *The* ANNOUNCES

A GOLD ROOSTER PLAY
IN FIVE PARTS
ADAPTED FROM THE NOVEL BY
HENRY C. ROWLAND



Released October 8th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

CLOSING NET

Produced by EDWARD JOSÉ
featuring

HOWARD ESTABROOK

supported by

BLISS MILFORD AND
KATHRYN BROWNE-DECKER

A Big Thrilling Play
splendidly put on
and acted by
A BROADWAY CAST

EXCHANGE inc.

OFFICES
NEW YORK

IF THE INCREASE FROM ONE TO 421,875 IN FOUR YEARS A WORLD

One hen should lay 150 eggs per year. If half of these are pullets the second year their increase should equal 375, the third year 56,253, and the fourth year 421,875.

Working upon the above basis the famous J. RUFUS WALLINGFORD could form a \$10,000,000 corporation and take away half the money of a county. He could sell a phonograph to a deaf man, opera glasses to a blind man, running shoes to a cripple, and a comb to "Onion Jones."

Simultaneously with the release
newspapers and many others,

The New Adventures of

BOOK THIS WONDER

The **PATHÉ**

EXECUTIVE

25 WEST 45th

WHEN WORTH ONE DOLLAR AMOUNTS WHY ISN'T THE CHICKEN BUSINESS BEATER?

For years the Wallingford tricks of high finance have amused and educated millions of readers of the Cosmopolitan Magazine. No character in fiction is more famous, and he and his "pal" and partner, "Blackie Daw," make an incomparable team.

Now PATHE, aided by the picture-making genius of the Whartons, has put these fascinating stories into an incomparable series, with the celebrated Max Figman, Burr McIntosh and Lolita Robertson in the cast.

of the pictures the great Hearst
will run the stories of

J. RUFUS WALLINGFORD

FUL SERIES NOW!

EXCHANGE inc.

OFFICES

ST. NEW YORK

UNENDING IS THE STREAM OF DOLLARS

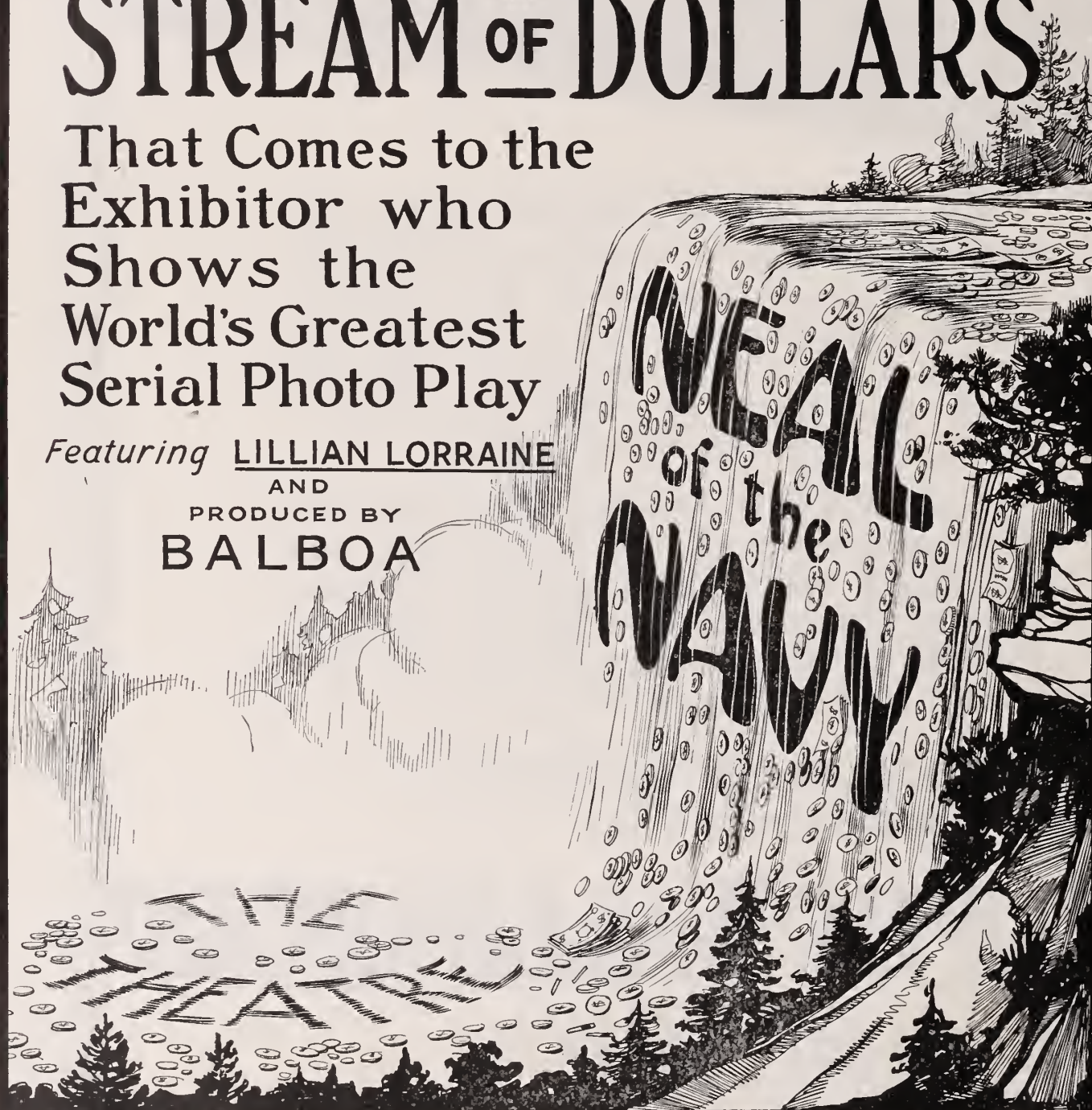
That Comes to the
Exhibitor who
Shows the
World's Greatest
Serial Photo Play

Featuring LILLIAN LORRAINE

AND

PRODUCED BY

BALBOA



The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

WARNING!

Several so-called film exchanges are offering to the Public the following:

Charles Chaplin, in "The Mixup" (4 reels), "Ambition" (4 reels) and "The Review" (3 reels)

Charles Chaplin has asked us to announce that he never appeared in any of the above pictures, and, in fact, that he has never appeared in a four-reel motion picture.

From what we can learn, never having seen these films, we believe that some one who realizes the great demand of the public for Chaplin films, has taken the pains and liberty of getting together scraps of some of his earlier plays and assembling them, and now is trying to foist them on an unsuspecting public.

Mr. Exhibitor, we notify you of this so you may not be misled, and so your patrons are not misled. If we had not advised you we might be blamed. Now that we have told you, if you show the above named as the product of Chaplin's brain and art, you are fooling your customers, but through no fault of ours.

You know Charles Chaplin is producing exclusively for ESSANAY.

We know you do not want to mislead the public.



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President



Trademark Reg.
U. S. Pat. 1907

The King Is Dead! Long Live The King!

King Philip II of Spain has been dead more than 3 centuries.

But his spirit has been reincarnated "IN THE PALACE OF THE KING," F. Marion Crawford's great masterpiece.

Essanay has brought to life the old Spanish court, with its thrilling love romances, intrigues and royal plots in this 6 act photoplay.

It is a great spectacular pageant with 5,000 persons appearing in costumes, knights and ladies, soldiers and peasants.

The all star cast includes Richard C. Travers. E. J. Ratcliffe, Nell Craig, Arleen Hackett, Lewis Edgard, Ernest Maupain, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.



Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits
the mark.
Ask the exhibitor who has booked these great
Essanay feature plays:

"THE MAN TRAIL"

IN 6 ACTS

By Henry Oyen Directed by E. H. Calvert

Featuring **RICHARD C. TRAVERS**

"A BUNCH OF KEYS"

IN 5 ACTS

By Charles Hoyt Directed by Richard Foster Baker

Featuring **JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS**

"THE BLINDNESS OF VIRTUE"

IN 6 ACTS

By Cosmo Hamilton Directed by Joseph Byron Totten

Featuring **EDNA MAYO and BRYANT WASHBURN**

"THE WHITE SISTER"

IN 6 ACTS

By F. Marion Crawford Directed by Fred E. Wright

Featuring **VIOLA ALLEN and RICHARD C. TRAVERS**

"THE SLIM PRINCESS"

IN 4 ACTS

By George Ade Directed by E. H. Calvert

Featuring **RUTH STONEHOUSE**

"GRAUSTARK"

IN 6 ACTS

By George Barr McCutcheon Directed by Fred E. Wright

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago, Ill.

George K. Spoor, President



NELL CRAIG



EDNA MAYO



LILLIAN DREW



HENRY B. WALTHALL



G. M. ANDERSON



RUTH STONEHOUSE



RICHARD CRAVENS



EDW. K. SPOOR

Love's Labour is Not Lost

—IN—

"THE OUTER EDGE"

A 3-act photoplay by Henry Oyen.

For it wins a man dragged down to the depths of degradation by the drug habit back to manhood.

HENRY B. WALTHALL
and **WARDA HOWARD**

are presented in this great emotional drama.

Directed by E. H. Calvert. Released Oct. 19.

G. M. ANDERSON
and **MARGUERITE CLAYTON**

are thrilling millions by their great one and two reel Western dramas.

"Shanghaied"

2-Act Comedy—Oct. 4
The Latest

ESSANAY-CHAPLIN
Charles Chaplin's best fun maker

"The Fable of the Sorrows of the Unemployed and the Danger of Changing from Bill to Harold"

Comedy—Oct. 20

By George Ade

Directed by Richard Foster Baker

"Broncho Billy's Parents"

Drama—Oct. 22

Featuring G. M. Anderson and
Marguerite Clayton

"Inheritance"

3-Act Drama—Oct. 18
By Joseph A. Roach

A thrilling photoplay, featuring Bryant
Washburn and Ruth Stonehouse

Directed by Clement Easton

"When Snakeville Struck Oil"

Comedy—Oct. 21

A breezy Western photoplay full of fun.

"The Spider"

2-Act Drama—Oct. 23

A subtle problem play, featuring John
Lorenz and Ruth Stonehouse
Directed by Lawrence Windom

RELEASED THROUGH THE GENERAL FILM CO.

A 50-foot scene strip of "In the Palace of the King," "The Man Trail," "The Blindness of Virtue," "A Bunch of Keys," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin Posters.....\$1.75 | Essanay

25-foot strips of Essanay stars.....1.50 | Publicity Dept.

Life-sized Chaplin cut-outs for lobby stands. \$2.50 at the General Film Co. offices.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

"When You See it
in 'The News'
It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors'
Medium of
Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII

OCTOBER 16, 1915

No. 15

The Newspaper vs. The Trade Paper

A NEW and important line of demarkation has at last arisen.

It is the line between the newspaper and its exploitation of pictures and the trade paper and *its* function in this important respect.

Among all the recent evidences of the picture's swift progress to its greater *future*, no other development is more interesting, more logical, more gratifying than this.

* * *

IN the beginning, the somewhat formless beginning of this industry, the comprehensive trade paper was the only medium which carried regular and definite information upon all pictures.

I refer particularly to the release dates and reviews of pictures. The exhibitor had to have this information. But also the public wanted it and other pertinent facts of interest to the picture theatregoer.

* * *

NO newspaper, no other medium at all gave this information; so the public turned for it to the trade paper. Not many people to be sure—merely those who really sought for these facts and knew where to find them—but enough to distract the trade paper from its logical avenue of distribution, namely, the mails by subscription, to the newsstands, where, save for a few trade centers, it has no business at all.

* * *

THE trade paper never was, never will be able to reach the public; somebody—it is the advertiser—pays the heavy circulation loss on every reader from the public, and, at any rate, the best circulation a trade paper could ever attain is but a drop in the bucket—so tiny it is utterly negligible—as compared with the nation's millions of picture theatregoers.

* * *

MORE than ten millions of people—twenty millions is probably nearer the mark—today want to know *what* pictures are being shown, *what kind*, and *where*.

They want this information *every day*. They want it *for the city or town* they live in. They want it *for the theatre* nearest them.

* * *

TO meet these requirements—peculiar to the picture alone—there is but *one* suitable, possible medium, *the daily newspaper*.

And the daily newspaper—led by its more enterprising representatives—is everywhere fast rising to its opportunity.

It is devoting a page or more each day or week to the picture and it is giving its readers the important information they want and *can in no other way obtain*—the programs of all the picture theatres, the exhibition dates and reviews of the pictures, and pertinent facts about the theater, the pictures and the photoplayers. The newspaper

is hiring competent men to gather this detailed information, to make it exact and useful to the reader.

* * *

THE newspaper has come to a realization that it needs the picture quite as much as the picture needs the newspaper, that the two mediums of expression are closely allied, both from production and distribution standpoints and that the circulation of one enhances the circulation of the other.

This is the *basis* of the press-picture alliance—*circulation*. This is the only true and lasting basis.

* * *

THE backwardness of some newspapers in taking up the motion picture is due to the fact that they attempted or viewed the start from a wrong angle—namely, *advertising*.

It is a striking fact that whereas the Seattle "Times," for instance, started a motion picture page *four* years ago and today has a revenue of \$5,000 a month from *exhibitor* advertising, it is only a few weeks ago that a New York daily started what we hope will be a permanent motion picture department.

* * *

EVERY similar department in a New York daily—several have tried it—has failed because the department was started to attract manufacturer advertising, which is an advertising absurdity.

It is just as ridiculous for the New York "World" to ask the picture producer to advertise haphazardly and solely in its columns as for the picture producer to expect the New York "World" to have a national circulation.

* * *

THE newspaper, being a *local* medium, can logically expect exhibitor, or *local* advertising, and *manufacturer* advertising *only* when it is national in scope and closely connected up with *exhibitor* advertising *everywhere*, such as is the plan and purpose of the Paramount campaign.

* * *

TWO notable papers today are not carrying a line of manufacturer advertising—the Philadelphia "Public Ledger" and the Chicago "Daily News." Yet each is conducting a splendid motion picture department giving such comprehensive service to the reader that it is bound to have a theatregoer circulation highly profitable to the advertising exhibitor and to the advertising manufacturer.

In other words, it is the policy of these papers to acquire picture circulation first and let picture advertising follow—as it inevitably will. This is the proper procedure: the reverse is impossible.

* * *

BUT at any rate the fully developed department of the daily paper has arrived, and the functions of the public press and of the trade paper are at least clearly defined.

(Continued on page 40.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

Copyright, 1915, by Exhibitors' Times, Inc.

WILLIAM A. JOHNSTON.....President and Editor
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLET.....Secretary
H. ASHTON WYCKOFF.....Treasurer and Business Manager
WENTWORTH TUCKER.....Ass't Treasurer
R. M. VANDIVERT.....Advertising Manager
THEODORE S. MEAD.....Chicago Manager
J. C. JESSEN.....Los Angeles Manager
LESLEY MASON.....Managing Editor
WILLIAM RESSMAN ANDREWS.....News Editor

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription \$2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, \$3; Foreign, \$4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.



Vol. XII

October 16, 1915

No. 15

The Newspaper vs. the Trade Paper

(Continued from page 39.)

Not only is this step a clear evidence of the picture's greater present, but, was importantly, of its greater future.

IN this greater publicity campaign MOTION PICTURE NEWS forms a strong link—namely in reaching the newspaper and thereby the public through its comprehensive, timely and authoritative news pages. In addition and for the closer co-operation of all factors concerned in this vital matter of picture exploitation to the public we begin this week and invite the readers' close attention to a series of articles on "The Press, the Press Representative and the Picture"; also to the amplified form of the department, "Live Wire Exhibitors," in which we shall treat in detail of newspaper advertising. WILLIAM A. JOHNSTON.

Trade "Defence" and "Preparedness"

THE censors' absolute dominion over the motion picture industry is at an end. They may continue, for some time, to rule, but it will be a limited sway.

For manufacturers, it is plain, have resolved no longer to submit without question to their domination. Every opportunity offered for a contest will be taken; every exercise of power on the part of the censors will be fought.

THIS is not visible, alone, in the formation of the Motion Picture Board of Trade, although that organization is a living guarantee that a militant policy will be followed.

It is discernible, very clearly, in the attitude of the individual manufacturers, as expressed in their procedure against the censors in numerous recent instances.

OF these, the most noteworthy since the important "Secret Orchard" decision obtained in Philadelphia by the Jesse L. Lasky Feature Play Company, are the campaign in Ohio in behalf of "Hypocrites!" waged by Carl H. Pierce, of the Morosco Photoplay Company, the contest

just won in Philadelphia by General Manager W. Irwin of the V-L-S-E, Inc., in behalf of "Mortmain," the Vitagraph Blue Ribbon feature, and Essanay's victory, in the same city, for "The Blindness of Virtue."

* * *

"TOO dramatically intense for the best interests of the community," was the condemnation pronounced by Messrs. Breiteringer and Oberholtzer, upon "Mortmain."

As a lawyer, Mr. Irwin is fully acquainted with the elasticity of laws, and their property of "covering a multitude of sins." But so grotesque a distortion of a statute to cloak a personal opinion was too much for him.

He ordered his lawyers into action and prepared to take issue with the censors at once, with all the power of the courts if necessary. After a little preliminary obstinacy, the censors yielded.

The fight for "The Blindness of Virtue" by the Essanay people was carried on in a similar way, and won.

* * *

IN Ohio, Mr. Pierce is not yet able to claim a victory—though through no fault of his own. Ohio is "The Labyrinth" of the censor situation. The man who marches against it must go as against an entrenched position, against entanglements, not of barbed wire, but red tape, against political mines and lofty reformers bombarding him from some aerial viewpoint.

* * *

BUT he has done one thing, at any rate, which, in itself is all but as important as actual success. He has aroused the interest of the people of the state, the theatre-goers, in the question of censorship. He has made it a common topic of conversation throughout the state. He has accustomed people to thinking about it, talking about having opinions on censorship and expressing them. He has caused the citizens of the state to realize that censorship has, all along, been a part of their everyday lives.

The Fall and Capture of Boston

ANOTHER and a far step forward in the motion picture's best interests was made in Boston last week, when Geraldine Farrar in "Carmen" was presented in Symphony Hall.

Boston has been slower than any other American city to "take up" pictures. Boston newspapers have never recognized them; indeed, up till last week some Boston papers had never published a notice, a review or an illustration of a motion picture and one had, just recently, unscathingly denounced the photo drama. Boston may be said to have represented that element of our population which has admittedly "never seen a motion picture."

* * *

WITH the advent of "Carmen" we behold Symphony Hall, Boston's sacred temple of music, given over for twelve days and evenings to a motion picture; nearly three thousand of Boston's best people viewing with intense interest what was undoubtedly an artistic revelation to them; the entire Boston press detailing its news men, dramatic critics and musical critics to the same comprehensive, serious, prominent consideration of a motion picture they give to the opening night of grand opera; the eminent critic, Philip Hale, devoting a column to an analysis of a motion picture from the standpoint of the drama, the opera and literature.

* * *

HERE is a signal achievement which must make warm the heart of every motion picture man.

The direct good, of course, will be felt by the present and future exhibitors of Boston and New England. But all exhibitors will be benefited in some degree and so will the entire industry.

The Press, The Press Representative and the Picture—I

Failure of Manufacturers to Provide the Right Kind of Advertising Material for Use of Theatre—Press Agents Scored

by Buffalo Newspaper Man Who Represents Three Leading Photoplay Houses—Crying Need

for Better Photographs and Facts About Pictures

FROM experience, I know that the life of a press agent of a photoplay theatre is not one without ruts and rocks in it. This is especially true of theatres which run the regular service of some of the companies.

In the first place, the photographs which some studios send out and which the manager expects the press agent to get into the paper are "simply terrible." Some are nothing more than enlargements from the film, and naturally are always blurred; some are prints with no detail or background to them whatever, so that when the strong spotlight of the photo-engraver is thrown upon them to make his negative—well, there is hardly any negative to be seen. Some present scenes, which when made into a two-column cut, mean nothing whatever. Then there are photographs made in colors, especially browns, which are very bad to reproduce into a zinc etching, because of the fact that when the light is thrown upon them they fade away.

Crying Need for Better Photographs

Inasmuch as the manager of the large film house today is doing much advertising, and places much importance on his photographs in the paper and the way they show up, it would be a good policy for some companies to pay more attention to this part of their publicity.

If it would not be advertising, I could mention one corporation, which has just begun a national advertising campaign, which gets out advertising matter de luxe. Photographs are excellent, press matter just what is wanted by the press agent to rehash and special stories that can be placed. All the companies controlled by this corporation are to be commended for their line of press matter.

Then there are companies which it seems have no understanding whatever of the needs of the press agent. In the first place, all they get out is a synopsis, and there are few newspapers in this country and none in Buffalo which will run a story of a motion picture play.

Dramatic editors want facts, something about the unusual features of the play to be presented, the big scenes, something about the stars, the author, the settings, where staged and so on. The story should be placed in the background. That is told on the screen and the ticket purchased to see it.

I do not know what some fellows who handle press matter for theaters would do without MOTION PICTURE NEWS, especially its brief reviews of the current releases, for in some cases it is the only place where some facts about the picture can be obtained. It is especially valuable for those men who get out weekly programs for theaters and who want the names of the stars, the number of acts and a few facts about the play.

I have the honor to represent three of the leading photoplay houses in Buffalo as

THE REASON WHY

IT is high time that the motion picture publicity man and the motion picture department editor got to know and understand each other better than they do.

Each can and ought to be of immense service to the other. But at present, the publicity man is at as complete a loss to get what he wants from the newspaper as the department editor is to get what he wants from the publicity man. Both realize they are missing much without knowing how to overcome the loss.

To bring the two together for their mutual benefit is the aim of "The Press, The Press Representative and The Picture" series.

Two sides of the case are presented in the two articles published on this page. In earlier issues, motion picture editors have spoken their minds freely, and frankly.

Here, in one article, a veteran publicity man sums up the case of the publicity men against the press. It is not a rebuttal of the newspapers' arguments. It is rather a review of their mistakes, but it has an important bearing upon the point at issue.

The other article echoes the complaint against the publicity men from the standpoint, not of an editor, but of the press representative of a theatre—from the standpoint of the exhibitor, in other words.

In the hope that it can help to weld the press, the press representative and the picture into a solid, co-operative triangle, MOTION PICTURE NEWS opens this forum for the discussion and analysis of the question from every side.

press agent and have at one time or another written to different firms to send me some live press matter, but while some never answered, those that did, sent stuff that is absolutely unavailable for newspaper use.

Fact, Facts and More Facts Needed

The film theaters today are placing just as much advertising as the legitimate houses, their write ups are just as long and the space for photoplays just as big. But when the press agent has nothing whatever to base his story upon and when he can find nothing about the play, he naturally puts the company which produced the film down as a second class studio which cares little about the fortunes of the picture after it leaves the studio.

Another mistake which some companies make in their photographs is that they

place titles all over the face of them so that when a cut is made, these pictures are naturally cut down so as to efface these lines. In a newspaper the cutlines are always placed under or over the photograph. Therefore they are not wanted on the picture also. Companies should also be more modest about their firm names on the photo. These are at times more prominent than the scenes presented.

The artistic photograph always gets consideration and space, while some necessitate a quick exit as soon as they are placed on the editor's desk. Film companies may do well to look into the methods of legitimate companies and watch the class of press matter and photos which they get out. These are the days of big film productions and they should be handled from a newspaper standpoint the same as a big show.

Press matter and photographs should also be sent exhibitors weeks ahead, because many Sunday newspapers work so far ahead of the date of publication of dramatic supplement and page that, in many cases, I have been unable to place photos in papers because of their lateness.

Facts, facts, facts and more of them are the crying need of the photoplay press agent and if the producing companies would only co-operate more, they, the theater, the press agent, the paper and our nervous systems would profit.

CHARLES B. TAYLOR,
"Buffalo (N. Y.) Evening Post."

SHORT SIGHTED POLICY OF MANY NEWSPAPERS REGARDING MOTION PICTURES POINTED OUT BY SPEDON

SAM SPEDON, publicity manager of the Vitagraph Company, recently returned from a trip to the Pacific Coast, scores the attitude taken by many newspapers there toward the publication of views about the motion picture industry. Mr. Spedon gives his views as follows:

"In looking into the situation on the West coast, from which I have just returned, there is so much to learn and so much to do one can keep just as busy there as at home. It is really surprising how much good it does us to come in contact with others. The interchange of ideas and getting at the differences in conditions are invaluable in the conduct of our interests.

"The bigness of the motion picture industry is much larger than many in it know. It is so vast we are constantly getting acquainted with it. While always keeping a comprehensive grasp of the business, the publicity side of it always prevails in my mind. In speaking of this, there is one thing that impresses you out on the coast, as it did all along my trip westward. The impression may be wrong, but the evidences enforce it on your mind. It is this:

A QUINTETTE OF FLASHES FROM CHAPTERS 24 AND 25, "DIAMOND FROM THE SKY." RELEASED THROUGH MUTUAL



VIVIAN DEMANDS THE DIAMOND—STANLEY ARRAYS HIMSELF IN CONFEDERATE UNIFORM—ESTHER DECIDES TO SEEK ARTHUR AT THE BALL—SMYTHE DRESSED FOR THE GRAND BALL—THE ADVENTURESS IS TOASTED BY HER ADMIRERS

"Many newspapers are laboring under the same mistaken ideas that existed in New York City a few years ago. They said producers do not patronize them and they are not going to give the motion picture industry and its people publicity without 'reciprocation.' They published an illustrated motion picture supplement on Sunday. On Monday their representatives were soliciting ads, announcing 'we cannot support a motion picture section unless the manufacturers make it possible financially.'

Laboring Under Mistaken Idea

"When it was pointed out to the press that it had published the pictures voluntarily and had made a most artistic addition to the paper, of general interest to its readers, they said they were not considering their readers, they wanted some motion picture money.

"When it was explained that producers had no use for newspaper advertising, that it was entirely a trade proposition, they could not understand it. One representative went so far as to say the press was like a two-edged axe—could cut both ways. He was told the more it cut the more rapidly and luxuriantly the business would grow. He threw up his hands and admitted he didn't know anything about motion pictures and was willing to learn.

"Motion pictures are produced by the manufacturers, sold to the exchanges and leased to the exhibitors. It is up to the latter to notify the public and bring his theatre and its offering to the public's notice. At that time there was no theatrical advertising in daily papers, but, said his instructor, the time is fast approaching when they will. Wait. Within less than a year, the Vitagraph theatre, the only motion picture theatre on central Broadway, advertised in the newspapers, and it was not long before other houses opening in that locality and elsewhere began to advertise.

"After this, many newspapers in New York City and throughout the country started motion picture departments and began to give the motion picture-going public information and news that were of value to these people and these papers increased in circulation.

"In Los Angeles and all through southern California, there are hundreds of motion picture studios, thousands of motion picture players and tens of thousands motion picture 'fans' and yet the newspapers do not give notices concerning some of the producers and exhibitors because they won't advertise in them. A very short-sighted viewpoint.

"They don't grasp the situation.

A Shortsighted Viewpoint

"They don't understand that they must first make their papers of value to the motion picture interests before they can expect their patronage. They evidently do not study the drift of the business; that it is rapidly reaching a theatrical basis and all the larger theatres must advertise sooner or later. Also that big features, only possible in the larger theatres, must advertise.

"If they could but see these forecasts, every one of them would establish a motion picture department in their columns and get the advertising while it is coming and increase their circulation by furnishing subject matter in which every man, woman and child is inter-

ested, not to mention the motion picture players and the whole industry. Don't they know there are over 400 newspapers in the United States with established motion picture departments? Don't they know the industry is the third biggest in the world and the second greatest source of revenue to Los Angeles and southern California?

"If a woman's leaguer or suffragette arrives in a city and the papers find it out, they publish her portrait and give her whole family history, regardless of any general interest attached thereto. They do not impugn or ignore her because she does not, nor never will, advertise, nor consider the fact that she is producing nothing advertisable. If a motion picture magnate or representative, who circulates millions in their midst, enters their city, he comes in unwelcomed and goes out unnoticed because he will not take space in their journals.

"These are deductions from observation and direct communication. If they are not correct, call me Davy and send me with McGinty to the bottom of the sea."

Is Frisco Swapping Horses While Crossing a Stream?

Second Exhibitor Organization Formed with Same Name as Old One, Unknown to League Officers, Who with No Disbandment Plan in Sight, Wonder at Unusual Action

Special to MOTION PICTURE NEWS

San Francisco, Oct. 4.

THE Motion Picture Exhibitors' League of San Francisco seems to have undergone another change, for a new organization of the same name has been formed by interested exhibitors. It has been but a few months since a similar reorganization took place and new by-laws and constitution were adopted, but it is understood that no meetings were held following the first gatherings.

The organizers of the new league have adopted an entirely different set of by-laws, and have instituted a sliding scale for the payment of dues, whereby smaller houses will not have to pay as much as the larger ones. Two rooms have been taken in the bank building at Mason and Market streets, and it is planned to install lockers there

and make this a meeting place for the exhibitors, each member being furnished with a key.

The reorganization of the local league has been brought about without the knowledge of many in the business, and some of the officers that have been chosen state that they know nothing about the matter.

In the meantime the officers of the league formed last spring are wondering just what their status is, as no formal disbandment of that organization has ever been made.

The officers of the recently formed body are: I. Oppenheimer, president; J. Huff, vice-president; William Nasser, secretary; George Knowles, treasurer, and J. T. Turner, J. A. Partington, H. J. Gosliner, Louis R. Greenfield and Aaron Goldberg, directors.

M. L. LANGHORST.

Geraldine Farrar Scores Triumph in "Carmen"

Noted Prima Donna Astonishes First-Nighters in Boston with Acting on the Screen Superior to Her Interpretations of Roles on the Operatic Stage—Critics of the Dailies, Who Had Shown Inclination to Hold Aloof from Photo Plays, Are Compelled to Acknowledge by the Lasky Presentation the Importance of Film Drama

GERALDINE FARRAR made her debut in motion pictures, and Symphony Hall, Boston, opened its doors for the first time to a picture performance when the Jesse L. Lasky Company presented "Carmen" in Boston on Friday evening, October 1, to an audience of 2,900, which included many from the city's social, professional and official circles and filled every seat in the spacious hall.

The box office had been opened on the preceding Monday and on Friday an advance sale of \$5,000 was reported by Morris Gest, Miss Farrar's manager, who, with Samuel Goldfish, executive head of the Lasky company, deserve much credit for a very remarkable and successful motion picture event.

The presentation was staged under the personal supervision of S. M. Rothapfel, with a splendid musical accompaniment by an operatic orchestra of fifty pieces

Among those who accompanied Miss Farrar to Boston and who were present at the presentation and reception were: Andreas Dippel, Madame Jacoby, Lou-Telligen, Frank Connor, Mrs. Morris Gest, Mrs. David Belasco, Mr. and Mrs. Syd. Farrar, W. W. Hodkinson, W. Stephen Bush, W. A. Johnston and a number of New York newspaper representatives.

W. W. Hodkinson, president of Paramount Pictures Corporation, said, following the performance:

"The best of the world's literature and drama, accompanied by the finest music, brought in film to the people at prices they can afford to pay, will mean the survival of the 'legitimate' theatre only in the largest centers.

"It is our ambition to bring to the people of the smallest towns, unable to see good plays, the very best of everything."

she has established herself as one of the most remarkable actresses thus far seen in motion pictures.

BOSTON, BEFORE "CARMEN" AND AFTER

Special to MOTION PICTURE NEWS

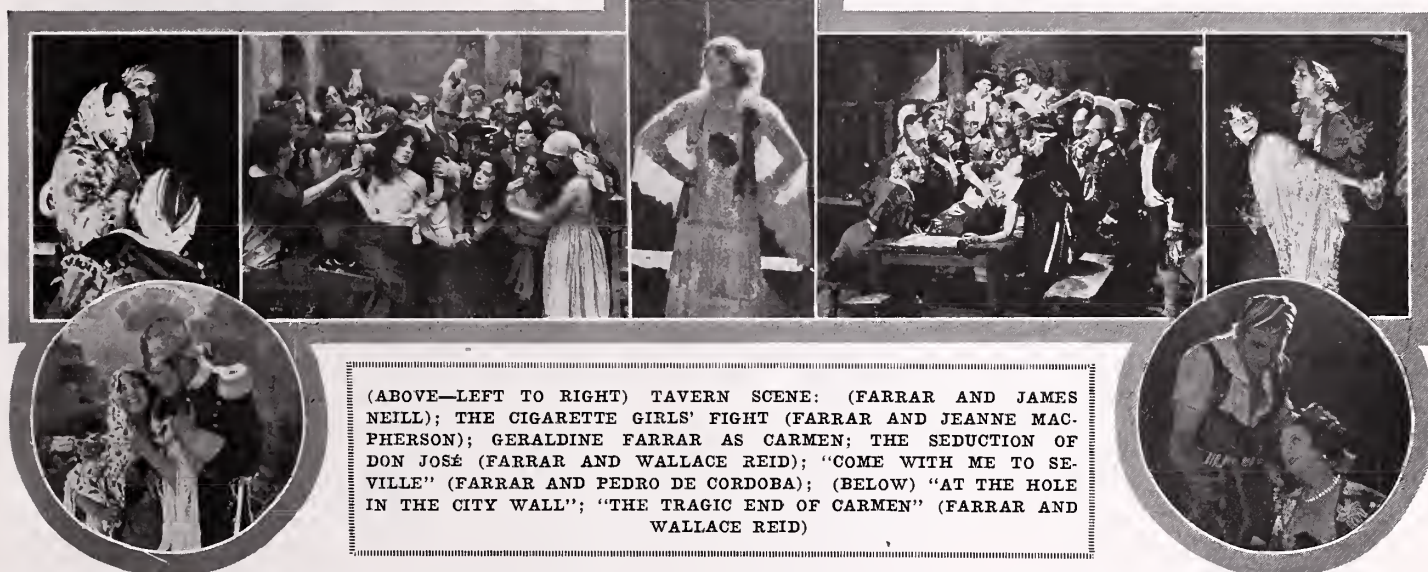
Boston, Oct. 5.

Farrar and the "Carmen" film have swept the artistic trenches of Boston by storm. Nothing was able to stand against the fierce onslaughts of the publicity machine gun fire directed by Morris Gest and John C. Flinn, Jr., and the first performance in public of the Lasky masterpiece Friday night was acclaimed on all sides as one of the greatest victories ever scored for the motion picture.

Every seat in Symphony Hall was taken either by a film enthusiast or by a doubting man or woman, now completely won by the incomparable acting of Boston's own Geraldine Farrar.

GLIMPSES OF GERALDINE FARRAR IN LASKY'S

MEMORABLE PRODUCTION OF "CARMEN"



(ABOVE—LEFT TO RIGHT) TAVERN SCENE: (FARRAR AND JAMES NEILL); THE CIGARETTE GIRLS' FIGHT (FARRAR AND JEANNE MACPHERSON); GERALDINE FARRAR AS CARMEN; THE SEDUCTION OF DON JOSÉ (FARRAR AND WALLACE REID); "COME WITH ME TO SEVILLE" (FARRAR AND PEDRO DE CORDOBA); (BELOW) "AT THE HOLE IN THE CITY WALL"; "THE TRAGIC END OF CARMEN" (FARRAR AND WALLACE REID)

conducted by Hugo Riesenfeldt. Mr. Rothapfel's adaptation of the famous libretto to the picture was excellent.

"Carmen" will continue at Symphony Hall for a limited engagement of twelve matinees and nights; also a few special presentations will be made elsewhere, largely with the idea of gaining prestige for the smaller houses. But despite considerable pressure from all sides to secure the production for extended showings as a special attraction, "Carmen" will be regularly released November 1 to picture theatres on the Paramount program.

Reception After Performance

Following the performance Miss Farrar gave a reception in Symphony Hall, during which she was presented by Samuel Goldfish, for the Jesse Lasky Company, with a magnificent ermine and silver fox cloak.

Several wires were installed in Symphony Hall for the convenience of the many out of town newspaper men and a direct wire was held to Los Angeles over which Samuel Goldfish exchanged messages with Jesse L. Lasky and William and Cecil De Mille.

Miss Farrar's Tribute to Screen

Miss Farrar said to a representative of MOTION PICTURE NEWS: "I feel that I can express myself more fully upon the screen than on the operatic stage. The latter has its limitations. You would think this truer of the screen, but that is not so.

"The moment I began my work before the camera I felt a new freedom of expression; I felt the opportunity at last to interpret fully what I have always felt 'Carmen' to be."

This, perhaps, is the secret of Miss Farrar's screen success. In "Carmen"

State and city officials were present; representatives of many of the big film companies; men whose word speaks large things on the so-called legitimate stage; dramatic critics from a score of cities.

The most unusual publicity methods in the history of the film had resulted in an advance sale which two days before the opening date amounted to more than \$5,000. And this in Boston, one of the last strongholds of the men and women who still insist on seeing nothing in the film but a degrading influence.

It is such people who are hardest hit by the mighty "Carmen" spectacle. The picture fan expected big things, anyway. He was willing to believe that the Lasky work in this picture was destined to set a new standard toward which all well intentioned films of the future would reach. But the hard-shelled pessimist had only recently taken to his heart several stinging words spoken by Walter

Pritchard Eaton in the grandmother of all American dailies, the Boston "Transcript," and he had to be shown.

Mr. Eaton concluded his anathema against the film by the remark that this menace to public taste would have to be combatted somehow.

Whether Mr. Eaton was present when the pictured "Carmen" held all Symphony Hall enthralled with the vigor and vivacity of her acting; whether he was there to see the wonderfully artistic effects in coloring and setting provided by William C. De Mille; whether he was within hearing distance when Hugo Reisenfeldt, S. L. Rothapfel's orchestral conductor, led an orchestra of 46 men through a symphonic and perfectly synchronized presentation of illustrative music from the opera; whether Mr. Eaton was privileged to be a part of any of these things, matters not at last.

For Boston has accepted the filmed "Carmen" as more interesting scenically, more thrilling as to story, and more intense as to acting than any operatic "Carmen" it has ever seen.

The last days of preparation for the run of twelve nights and twelve matinees, at prices ranging up to \$1.50, were filled with busy moments for Morris Gest, who persuaded Miss Farrar to go into the films; John C. Flinn, Jr., the efficient publicity man for Lasky; S. L. Rothapfel, who staged the picture, and Hugo Reisenfeldt, who conducts the orchestra. This preparation culminated the night before the opening in an all-night rehearsal.

Incidentally, the preliminary films of the Alice Egan Cobb Company, showing Fort Myer cavalry drills, flowers developing under the cinematograph, and the Eclair butterfly films, were revelations in artistic picture production.

"Carmen" is a triumph for the film, in the first instance; in the second, and just as important an instance, it is a victory for publicity. **LESLIE H. ALLEN.**

Directors Forget Studio Worries in Savory Viands

Members of Recently Organized Association Sit Down to Banquet in Hotel Alexandra, Los Angeles, with Otis Turner Presiding and Helen Ware Guest of Honor

Special to MOTION PICTURE NEWS

Los Angeles, October 4. **T**HE first dinner of the recently organized Motion Picture Directors Association was given Tuesday evening, September 28, in the parlors of the Hotel Alexandria here, and attended by about eighty. An innovation was introduced at this in that there was no speechmaking between courses, but instead the directors and guests danced.

During the intervals Charles Giblyn, of the Nymph organization, gave his famous impersonations of notable band and orchestra leaders in conducting the orchestra. Otis Turner presided at the dinner, and Helen Ware was the guest of honor.

The association was formed several weeks ago and holds bi-weekly meetings. The purpose of this is for the betterment of the industry in general and conditions for directors in particular. Plans are now being prepared for a clubhouse which will be built in Hollywood.

This has been financed by the fifty or

HOW THE PRESS OF "THE HUB" RECEIVED "CARMEN"

A chief feature of the "Carmen" showing lies in the reports of Boston's newspapers and dramatic critics, excerpts of which follow:

Boston Globe:

"The great audience watched with rapt attention the remarkable performance of the great operatic soprano in an elaborate picturization of Carmen, one of her most famous roles, interrupting occasionally with applause and applauding at the conclusion of the photo opera.

"Of the skill with which the pictures are posed, the excellent fitness with which each type of character was cast, the amazing daring displayed in the slugging scenes and, above all, in the bull fight, moments of breath taking, realism and marvelous photography—of these there is nothing but the highest praise."

Boston Journal:

"The film has its charms, especially those which give glimpses of the picturesque natural settings that abound in the far Western movieland; there is a wealth of the dramatic action that characterizes all these notable film productions, and which can hardly be duplicated on the theatre stage; but the picture should not be approached with the idea that it discloses Miss Farrar at her best. What it does disclose is more of the graphic side of her artistic accomplishments than, perhaps, Bostonians have ever seen before."

Philip Hale in Boston Herald:

"Miss Farrar's performance was sensuous and often sensual, not varied in expression. The pictures of her were often beautiful in the exhibition of face and body. At the very end there was little tragic force.

"Mr. Carpenter was a striking figure of a smuggler, and Mr. de Cordoba was an effective Escamillo. The minor parts were played in an animated manner; the groupings and evolutions were well-conceived and the costumes were picturesque."

Boston American:

"Mr. De Mille's name deserves special mention because the 'Carmen' he has turned out differs from Merimee's novel just as Bizet's opera differs from it, while its relation to the opera itself is very distant.

"He has, in fact, created a new work upon the subject of 'Carmen' and it has the merit of being a strong, very thrilling and captivating play. You needn't have ever heard of the book or the opera to follow every phase of this 'Carmen.'

"You are almost overwhelmed by the amazing power, passion, tenseness and realism of Miss Farrar's acting. Those who have considered her merely as a singing actress must admit that she needs no song to rival the greatest actresses of the speaking stage and the screen.

Boston Post:

"It chilled, even while it inspired.

"The first presentation of the picturization of 'Carmen' to all who witnessed it, was something never to be forgotten.

"Flowers, applause, tears—all were literally showered on Miss Farrar."

WINTER GARDEN FAVORITE GOES TO THANHOUSER

Louise Emerald Bates has forsaken Broadway and gone forty-five minutes thence, to Thanhouser's at New Rochelle. Miss Bates has accepted an engagement to become Edwin Thanhouser's "Falstaff Girl," in which Riley Chamberlin, Arthur Cunningham, Claude Cooper and Frances Keyes, are now cavorting.

Louise Bates has for the past few years been a magnetic figure in musical comedy.



LOUISE EMERALD BATES

She was the prima donna in "The Passing Show," and played the lead with Julian Eltinge in "The Fascinating Widow." Mr. Thanhouser will feature her in Falstaff comedies.

MOROSCO STAR IS FIRST WOMAN MEMBER OF BOARD OF TRADE

Myrtle Stedman, the popular star of the Oliver Morosco Photoplay Company, has received the distinction of being the first woman elected to become a member of the newly organized Motion Picture Board of Trade of America.

As soon as she read the advance announcements of the formation of the Board, Miss Stedman immediately wired her application for membership and is very much pleased over the fact that she is the first woman to be enrolled with this new organization. When notified of her election, she immediately replied by wire, expressing her appreciation of acceptance of her application and added, "I consider the Board of Trade another big step towards the advancement of motion pictures and feel that a great honor has been bestowed upon me in electing me the first woman member. I believe in the principles for which the Board stands; namely, the advancement of the industry and the fighting of unjust legislation."

J. C. JESSEN.

Army of Stars Strengthens Mutual Position

Studios of Companies Producing for the New Program in Full-Time Activity—Twelve Brands Added to the List Are Making Their Way with Adherents of the Service—Sixty-eight Branches Report Excellent Business in Their Territories—Program of 28 Reels a Week Supplied Without Extra Charge

THE Mutual Film Corporation's new widely heralded program is the work of an army of stars and a remarkable battery of studios.

Constantly increasing business recently made it necessary for the Mutual to open branch offices in seven new cities, bringing the total number of branches in the United States and Canada up to sixty-eight.

Not only have many of the producing companies, now releasing exclusively through the Mutual, been enlarged since the reorganization scheme began, but twelve new brand names have been added to the Mutual program. Included in them are the American Beauty No. 2 Company, Casino All Star, Centaur, Centaur Star Features, Clipper Star Features, Cub Comedies, Falstaff No. 2 Company, Mutual Comedy, Mustang, Novelty, Rialto Star Features, and the Than-o-play, the latter designating the three-reel subject produced at the Thanhouser studios for release in the regular Mutual program.

To these will be added a number of others within the next few weeks, among them being the Vogue Comedies, to be produced at the studios of the Vogue Film Company, a newly organized manufacturing company backed by several prominent capitalists of the West. The company recently completed arrangements for the securing of studios near Los Angeles and work on the first release has begun.

Two of the most important manufacturing concerns in the motion picture industry have joined forces with the Mutual since the reorganization scheme began under the able direction of President Freuler. First of these is David Horsley, producer of the Cub Comedies, Centaur two-reel pictures, featuring Captain Jack Bonavita and the celebrated Bostock collection of jungle animal performers, and the three-reel Centaur Star features, for which Crane Wilbur was recently engaged as the lead.

Activities of Gaumont

Then came the Gaumont Company, with studios in Flushing, Long Island, which are producing the popular Casino All Star comedies, featuring such noted Broadway stars as W. C. Field, Cissy Fitzgerald, George Sidney, of "Busy Izzy" fame; Francine Larrimore, star of many Broadway successes, and numerous others.

The Gaumont Company is also producing the Rialto Star Features, released in the regular Mutual program, presenting such well known stars of the speaking stage as Ivy Troutman, Fania Marinoff, and many others of equal note. To the Gaumont productions appearing on the regular Mutual program was recently added a weekly split reel comprised of "See America First" and the animated cartoons of Harry Palmer, under the title of "Keeping up with the Joneses," which is daily being syndicated in 150 newspapers throughout the United States.

Recent of the companies to manufacture for the Mutual program is the Mustang Film Company, producers of the three-reel "Buck Parvin" stories of *Saturday Evening Post* fame and other Western photoplays, released in the regular Mutual program.

No less than sixty players, each of whom has won a distinct success, either on the stage or in motion picture work, have been secured for the Mutual program since the re-organization began some two months ago.

Some idea of the numerous players now appearing in Mutual releases and the companies they are under contract with may be gleaned from the following list:

David Horsley productions: Crane Wilbur, Captain Jack Bonavita, George Ovey, Margaret Gibson, Leona Hutton, Ella Oswald, Joseph von Meter, Donald O'Brien, John E. Brennan, Louise Fitzroy, Janet Sully, Goldie Colwell, Gordon MacGregor, Jefferson Osborne, Ray Lincoln, and several others to be announced in the near future.

Mustang Film Company: Arthur Acord, Anna Little, E. Forrest Taylor, Louise Lester.

American Film Company, Inc.: Harold Lockwood, May Allison, Harry Von Meter, Eugenie Ford, Charles Bartless, William Stowell, Edward Coxen, Vivian Rich, Neva Gerber, Winifred Greenwood, Helene Rosson, Queenie Rosson, Perry Banks, Lizette Thorn, Molly Shafer, George Field, Charles Newton, Frank Borzage, Beatrice Van, Joseph Sheehan, John Stepping, Rae Berger, Webster Campbell, Lucille Ward, and William Carroll.

Stars of Four Companies

Gaumont Company: Florenz Tempest, Marion Sunshine, George Sidney, W. C. Fields, Cissy Fitzgerald, Francine Larrimore, John Levering, Joseph Reinhardt, William Roselle, Flavia Arcaro, H. W. Pemberton, Sidney Mason, Charles U. Travis, Lucille Taft, Madge Orlamond, William Stieff.

Thanhouser Film Corporation: Gladys Hulette, Louise Emerald Bates, Winifred Kingston, Inda Palmer, Morgan Jones, George Harris, Tulla Hough, Ethel Jewett, Eleanor Spaulding, Burnett Barker, Frances Keyes, William Carroll, Riley Chamberlain, Lorraine Huling, Mignon Anderson, Florence La Badie, Riley Chamberlain, Helen Badgley, Harry Benham, Kathryn Adams, Wayne Arty, Morgan Jones, Hobert Whittier, Morris Foster, Claude Cooper and Arthur Cunningham.

Reliance Motion Picture Company: Adoni Fovieri, Ninon Fovieri, Ralph Lewis, George A. Beranger, Margie Wilson, Alberta Lee, Richard Cummings, Dorothy Gish, William Hinckley, W. E. Lawrence, Al. Filson, and a number of others, who are appearing in the two and three-reel Reliance releases on the regular Mutual program.

The Mutual's regular weekly program now consists of twenty-eight reels, supplied exhibitors without any extra rental charge whatever. This program consists of two three-reel subjects, five two-reel releases, eleven single reels, including dramas and comedies, the regular "Mutual Weekly," and the Tuesday split reel subject "See America First" and the animated cartoon, "Keeping up with the Joneses."

The daily releases on the regular Mutual program is made up as follows:

Monday: An American two-reel subject, a Falstaff comedy and a Novelty comedy.

Tuesday: A two-reel Thanhouser drama split, a reel cartoon and a single reel Beauty comedy.

Wednesday: A Reliance two-reel drama, Rialto or Centaur three-reel photo-drama, and a one-reel Novelty comedy.

Thursday: A two-reel Centaur subject, featuring Captain Jack Bonavita and the Bostock animals; a one-reel Falstaff comedy, and the "Mutual Weekly," presenting up to the minute news events.

Friday: A two-reel Mustang Western drama, a one-reel American drama, and a single reel Cub comedy, featuring George Ovey.

Saturday: A three-reel Clipper, Than-o-play or Mustang drama, and a single reel Beauty comedy.

Sunday: A two-reel Reliance drama, a single reel Casino All Star comedy, featuring a Broadway comedian, and a one-reel Thanhouser drama.

In several instances, however, this program of daily releases is only a tentative state and is subject to change until the regular program is completed. To this program will shortly be added a single Vogue comedy, the release date of which has not yet been definitely decided upon, and several other important releases now being contracted for.

Important announcements in this connection are to be forthcoming from President Freuler's office within a short time.

LOCKWOOD AND MAY ALLISON WORK ON "BUZZARD'S SHADOW" SCENES

Harold Lockwood, May Allison and the American company, directed by Thomas Ricketts, is working on the San Diego Military Reservation, taking scenes for the feature, written by Kenneth Clark, of "The Saturday Evening Post," to be called "The Buzzard's Shadow."

INDUSTRIAL COMPANY PRODUCING IN NEW ENGLAND

Special to MOTION PICTURE NEWS

Chicago, Oct. 5.

Industrial Moving Picture Company has a crew working on the production of industrial films in New England. W. C. Aldous is in charge of this work. They are also making pictures in Omaha, Neb., under the supervision of Harry Douglas.

CLIFFORD GOES TO FAMOUS PLAYERS AS SCRIPT DIRECTOR

William H. Clifford has resigned from the New York Motion Picture Corporation to assume charge of the scenario department of the Famous Players Film Company. Mr. Clifford is already in New York, where he has begun work on the preparation of several important scripts for immediate picturization.

Though previously a member of the theatrical profession, Mr. Clifford has never acted before the camera, his directorial activities marking his initial entry



WILLIAM CLIFFORD

into the film business. It was in the days of the old Imp company, when he and Tom Ince presided over the destinies of Mary Pickford and King Baggot in a studio which would be considered too small for a single set today. Mr. Clifford's first picture was "In the Sultan's Garden," of which Mary Pickford was the star.

When, after several years devoted to the writing of vaudeville sketches for numerous well known artists, including Emmet Corrigan, Charlotte Parry, William Gill and Harry Brooks, Mr. Clifford returned to the motion picture, he wrote two scripts a week for three years for Tom Ince, among them the famous "Wrath of the Gods."

Mr. Clifford's activities have by no means been confined to the writing of vaudeville sketches and scenarios. For the so-called legitimate stage he has to his credit the writing of such well known dramas as "Fighting the Flames," and the dramatization of "St. Elmo" and "Life's Shop Window." He has had two successful plays produced on the coast, and Dustin Farnum is soon to be starred in his latest dramatic work, "Man From God's Country."

FLORENCE REED HEADS CAST IN PATHE'S "AT BAY"

George Fitzmaurice, who is producing for Pathé "At Bay," George Scarborough's play, has signed up an excellent cast for the picture. Florence Reed is his leading woman and she is supported by Frank Sheridan, Charles Woldron, Lester Chambers and De Witt Jennings. Fitzmaurice started work on this production Sept. 28.

Newspaper Co-operation Aids Mutual Funny-Films

Dailies Using "Keeping Up With the Joneses" Print List of Theatres Showing It in Animated Cartoons and Trailers to the Comics Make Reference to the Newspapers

THE Mutual Film Corporation is establishing newspaper co-operation as a boost to its publicity in connection with the Gaumont Company's weekly split-reel animated cartoon release "Keeping Up with the Joneses."

"Keeping Up with the Joneses," as a newspaper cartoon, has appeared in dailies all over the country for a long enough time to have established it firmly as a family possession among newspaper readers all over the country. The pictures of the ludicrous happenings to the Jones family, drawn by "Pop," are syndicated by the Associated Newspapers.

The Mutual has arranged with many of the papers carrying the "Jones" cartoons in cities where the animated pictures are to be shown to reciprocate in the matter of publicity. A trailer attached to the cartoon comic bears the names of the newspapers in which

"Keeping Up with the Joneses" may be seen. In return, the newspapers mentioned are giving space in their columns to the "Jones" family in motion, printing the names of theatres in which they may be seen and giving the funny pictures general reading publicity.

Fifteen prominent dailies of the larger cities have already expressed their willingness to co-operate with the Mutual publicity scheme. These are the Atlanta "Journal," The Chicago Daily "News," The New York "Globe," Washington "Star," Seattle "Sun," Pittsburgh "Chronicle-Telegraph," Philadelphia "Bulletin," Milwaukee "Journal," Los Angeles "Express," Kansas City "Star," Dallas "Times-Herald," Cincinnati "Times-Star," Buffalo "News," Boston "Globe," and Omaha "World-Herald." Others are signing up through the Associated Newspapers. The new Gaumont split-reel is a weekly Mutual release of Tuesday.

The Associated Studios Continue Full Production

This Action Was Decided Upon Although 100,000 Feet of Negative Was in Reserve at Time of the Company's First Release

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 4.

THE producing companies of the Associated Film Corporation are very active, and by the first of the coming week all companies will be producing despite the fact that they had approximately one hundred thousand feet of negative in reserve when the first release of the program was made.

The Navajo, with a studio at Edendale, will begin production work the first of next week under the direction of Charles K. French. The entire personnel of the stock company is not definitely known at this time, but it is stated by W. H. Bissel, secretary of the company, that William Parsons, formerly leading man, has been re-engaged. This company will

make two-reel dramas for the new program.

At the Liberty Film Company studio at San Mateo, the Banner company, headed by R. H. Mouser and Myrtle Pippin, with Harry Seigle and others, is producing one-reel comedies. The Liberty company at the same place is making two-reel dramas featuring Sadie Lindblom.

Dr. A. J. Boeske, president of the Santa Barbara Company, has one company making two-reel dramas at the Santa Barbara studio, and D. L. Burke, who will produce the Deer brand, is expected home from New York within the next few days to take up production work. The Ramona brand will be made at the studio of the Santa Barbara Motion Picture Company. J. C. JESSEN.

An All-Star Cast Is Selig Plan for "The Crisis"

President of Polyscope Makes Announcement Before Leaving Chicago for Los Angeles, Where He Expects to Remain Several Weeks—Story Pictures Life in Civil War

WILLIAM N. SELIG, president of the Selig Polyscope Company, is now in Los Angeles, Cal., where he expects to spend several weeks at the beautiful Selig Jungle-Zoo, recently completed.

"The film business was never more flourishing than at present," said Mr. Selig in an interview before leaving Chicago for the West. "Motion picture productions are improving and, although it is more expensive now to film a meritorious play, nevertheless more people are daily attracted to the motion picture theatre because of the worthiness of the average production."

"We have plans about all prepared for the filming of 'The Crisis,' Churchill's wonderful story of life before and during the Civil War. We are going to introduce an all-star cast and you may say that this production will receive our very best ef-

forts and promises to be noteworthy in every respect."

Mr. Selig was cordially welcomed when he arrived on the Pacific coast by his employees who, before Mr. Selig's departure for the East several months ago, presented him with a loving cup.

JOSE TAKES "NEDRA" COMPANY TO NASSAU

Edward José, who is producing for Pathé "Nedra," the play adapted from George Barr McCutcheon's novel of the same name, has taken a large company of some eighty players to Nassau in the Bahama Islands where he will spend several weeks. Among the players with José are George Probert, Margaret Greene, Fania Marinoff, and Craufurd Kent.

Old Enemy to Business, "Summer Dullness," Laid Low

General Manager Walter W. Irwin, of V-L-S-E, Puts Him to Rout in Hot Encounter By Inaugurating with Vigor a Novel Publicity Policy, Bringing Substantial Gains to the Company for Not Only the Three Usually Bugbear Months, But for the Five Months of the Corporation's Existence

ONE of the big ghosts—possibly the One Big Ghost—of the motion picture business has been laid. It is the ancient bugbear of the "dull summer season," commonly known as the "summer slump," to which men in all branches of amusement enterprise have taken off their hats deferentially ever since the year of the great frog famine. Time has been when nothing except merry-go-rounds and ice cream parlors were expected to prosper in the summer time; even circuses got into the habit of kicking.

The practical demonstration of this fallacy has been made by General Manager Walter W. Irwin, of the V-L-S-E home offices, greatly to the profit of his own concern, as well as to that of others who follow the example. One of the first things he heard when he took hold of the V-L-S-E last April was the "dull season," which was already sending out its advance publicity. He resolved that there was no sense in a "silly season" and there should be none, at least so far as his firm was concerned.

So vigorously and effectively did he carry his ideas into practice that the V-L-S-E business actually showed a substantial gain for the summer months. The extent of the success is admirably expressed by an announcement made by him to all V-L-S-E employees last week.

"So phenomenal has been the success of this company during its short existence of five months," says the announcement, "so substantially has such success been due to our earnest, energetic, intelligent and loyal efforts, that our manufactures, constituting, as they do, our board of directors, have decided to grant us a large share of the profits of this company, not as additional compensation, not as a bonus, not as a gratuity, but solely as recognition of their appreciation of our services in their behalf. To this end, it was voted at the meeting held Tuesday, September 14, to set aside in a fund twenty per cent. of the net weekly profits of this company for thirteen consecutive weeks, prior to October 9, 1915, the same to be distributed within ten days after that date to each and every person, without exception, whose name has been on the company's payroll during the period from July 12 to October 9."

General Manager Irwin, in discussing the remarkable record with Motion Picture News, gave the principal credit to the policy of affording the exhibitor every possible service and facility in re-selling the films which the exchanges sell to him.

Help for Exhibitors at All Times

"We have been giving service to the exhibitors in every possible way," he said. "Our policy has been one of absolute fairness and honesty with the exhibitor,



WALTER W. IRWIN

working for him, and therefore for his and our success, and it has well demonstrated its value. This was the basis on which the organization was formed. At the time of its inception we decided that the organization should be absolutely devoid of politics; that every man should stand solely on his own merit, and that nothing but merit and ability should count.

"We have insisted on unfailing courtesy to the exhibitor by all departments of all exchanges. This has made necessary a close co-operation between departments and has resulted in invaluable aid to the men who are showing our films to the public.

"Our service to the exhibitor extends in giving him aids to advertising, to the better projection of pictures, to the greater comfort of his audience—in fact, to everything which the best experience has taught will help in the re-selling of the product he buys from us.

"According to the old idea, the best

salesman was the man who could get the highest price for the poorest article. Our policy is directly opposed to this.

"Not only do we sell to the exhibitor with the idea of aiding him to re-sell, but we allow him to pick what he wants from our program. We are confident our whole program is good, but if there is any part of it any exhibitor doesn't want he is not obliged to take it.

"We have urged the closest co-operation between our employees and the home office, and our invitation to submit suggestions for the betterment of the service has been taken at face value. The whole organization realizes that the opportunity to suggest improvements is genuine. The men feel that they are a part of the home office, and the home office is a part of them. Numerous letters from our branch managers prove this.

Training Men From the Ranks

"Our policy has been to raise men from the ranks up to positions as salesmen and sales managers, rather than take in outsiders. I have in mind a number of cases where bookkeepers have been made members of the sales force, and there are three cases where branch managers have taken bookkeepers out at night to familiarize them with certain routes, and break them in to the sales end.

"And from that point they work on up. Many of our newest offices are now being managed by men who were taken from the sales force and made branch managers."

General Manager Walter W. Irwin "in private life" is a lawyer, and it was as general counsel for the Vitagraph company that he became interested in the production and sale of films. He is also one of the organizers and a leading member of the Motion Picture Board of Trade. His activity in this organization is another step in his policy of eliminating all politics from the industry, and making the organization one which can devote itself wholly to the best interests of the whole industry.

Columbus Newspaper Men Dined by Carl Pierce

After the Dinner Party in the Virginia Grill the Guests Attend a Private Showing of "Hypocrites," and Are Impressed with Its Artistic Finish

CARL H. PIERCE, special representative for Bosworth, Inc., gave a little dinner party Friday evening, October 1, at the Virginia grill in Columbus, to some of the prominent newspaper executives and artists of the city, after which a private showing of "Hypocrites" was given to the guests, who unanimously pronounced it one of the most beautiful and artistic photoplays they had ever seen.

The menu cards were individual, printed on deckled-edged white stock, embossed in gold, the name of each guest appearing

on the cover. The inscription read: "To those loyal friends who have stood and are standing so faithfully by their conceptions of fair dealing and truth, this slight appreciation is given."

At the tables were favors for the guests consisting of little silver bells for the ladies with which they could accompany the delightful cabaret which the Virginia affords. Each male guest received a Columbus souvenir spoon, in token of the occasion. One of the guests asked what was the signifi-

COMEDY VIES WITH ANIMAL DRAMA IN OCTOBER CUBS AND CENTAURS ON THE MUTUAL PROGRAM



TWO SCENES FROM "STANLEY'S CLOSE CALL" (Centaur—Oct. 14) AND GEORGE OVEY IN A SCENE FROM "THE LITTLE DETECTIVE" (Horsley Cub—Oct. 22)

cance of spoons for the men, whereupon Mr. Pierce asked if "spoons" were not usually a fitting accompaniment of "bells."

Among those invited were: Max Stearn, owner Majestic theatre; his sister, Bertha Stearn; Joseph R. Hague, Ohio "State Journal"; Mrs. Joseph R. Hague; Mr. John M. McCardle; Alice Coon Brown, dramatic editor Ohio "State Journal"; Mr. and Mrs. W. C. Willard, of the Hayden-Clinton Bank; Mr. and Mrs. Arthur C. Johnson, Columbus "Evening Dispatch"; Mr. and Mrs. Raper, of the same paper; J. A. Maddox, manager of the Majestic, and Mrs. J. A. Maddox.

INJUNCTION FORCES RETITLING OF "1,000 SCANDALS"

The Mutual Film Corporation's master picture entitled "The House of a Thousand Scandals," must be retitled as the result of an injunction granted in the Supreme Court of New York.

Mr. Justice Pendleton granted an injunction sought by the Selig Polyscope Company against the Mutual Film Corporation on this title. The Selig Company's suit was based on the question of rights and priority of a somewhat similar title covering one of their recent productions.

According to a statement from the office, John R. Freuler, president of the Mutual, the new title for "The House of a Thousand Scandals" will be "The House of Scandals."

This is a drama featuring Harold Lockwood and May Allison, and produced at the Santa Barbara studios of the American Film Company. The story and plot are original and in no way an infringement.

LARIAT BRAND WILL BE RELEASED THROUGH ASSOCIATED PROGRAM

The Lariat brand, produced by Otis B. Thayer at the Garden of the Gods studio, located at Colorado Springs, Colo., will be released on the Associated program. In the future, Lariat pictures will feature Gertrude Bondhill.

Mr. Thayer is a seasoned director, with seventeen years' experience on the legitimate stage, and was formerly a director for the Selig Polyscope Company. Miss Bondhill was a favorite on the legitimate stage.

Screen Helps Speaking Stars to Greater Stage Favor

Acting for Pictures Develops Further Talents, and No Wider Publicity for Future Reputation Is Possible Than Through Appearance in Film Drama, Says Rowland

THEATRICAL managers have from time to time attacked the motion picture industry upon the ground that motion pictures are the ruination of their business. President Richard A. Rowland, of the Metro Pictures Corporation, in an interview given recently in his offices in the Heidelberg building, New York, pointed out to these producers the error of their way, and predicted that motion pictures would eventually prove the salvation of the spoken drama.

"Motion pictures have done a great many things to the spoken drama which the wisest prophets failed to anticipate," said Mr. Rowland, "and they are on the verge of doing greater, bigger, farther reaching things than they have done before. To be specific, I believe firmly that the world was wrong when it said that motion pictures would ruin our spoken drama."

"That motion picture competition has temporarily crippled the stage there is no doubt and that this condition will obtain for some months to come I grant, but the future of the spoken drama and the financial rewards for theatrical managers lie with motion pictures."

"Motion pictures went to the stage, took away its celebrities and put them on the screen."

"What has been the result? These celebrities have become more celebrated and known to millions whereas before they were only known to thousands. Then motion pictures have taken talent from the spoken stage and made it so famous, and brought the millions so close to the personality of these players, that they can return to the spoken stage and be tremendous successes throughout the country because the publicity of pictures has made their names household words."

"Take Mme Petrova. Is it surprising that one of the two great theatrical managements wants to send her from coast to coast in a stage play? They know that the Petrova talents developed on the screen will fill theatres in all the cities of the country."

"Then there's Francis X. Bushman. Would any wise theatrical firm hesitate to place this sovereign of the screen as the star of a stage play if they could get him?"

"Take, for example, little Mary Miles Minter. On the stage she was successful as a player who helped the star. The screen has developed her talents, crystallized her magnetism and concentrated her talents until she is known and loved by the millions in the United States and abroad."

"Good a play as it is, will the public come to see 'Emmy of Stork's Nest' for any other reason than that Mary Miles Minter is the star in it?"

"The screen star means more to the public than the stage star because for some reason, which is too evident to need definition, there seems to exist an absolute friendship coupled with a well developed hero worship in the public's attitude."

"It is this that will give to the spoken stage later on the supreme pantomimists with such public followings that managers will be eager to present them. And the screen star, for less money, will play long enough each season on the spoken stage to satisfy his own natural craving for flesh and blood contact with his audiences, and the drama will have the material which pictures have taken away, but it will be bettered, developed and, above all, known."

"I believe the time will come when theatrical managers will be willing to pay to have their stars exploited in screen dramas, and when they reach that point it will be better business to go after the screen stars themselves."

"Motion pictures may be a trouble to the spoken drama at the present time, but it does not cheapen talent by developing it, and advertising it as nothing else in the world can develop and advertise."

"The screen will prove the salvation of the spoken drama at a not far distant time."

Formal Opening of Lubin Studio in West Signal Event

Captain Melville Prepares Elaborate Reception for Siegmund Lubin at Plant in Coronado, Cal.—In the Evening of "Lubin Day" at the Panama-California Exposition a Banquet Is Held in His Honor at Which Ex-President Taft and Numerous Army and Navy Notables Are Present

THE latest complete details of the formal opening of the new Lubin studio at Coronado, Cal., the visit of Siegmund Lubin to the West Coast, and the celebration of Lubin day at the Panama-California Exposition, fully bear out all advance statements made by the exposition officials and the officials of the Western Lubin company.

From beginning to end it was one signal honor for "Pop" Lubin. The events in his honor began Friday evening when a reception was tendered him and the members of his party at the fine new studio of the Western branch of the Lubin Manufacturing Company at Coronado.

Capt. Wilfred Melville and his capable staff had turned the studio and its adjoining rooms into a veritable fairy-land. The stage was decorated with pennants, signal flags and festoons of Japanese lanterns and at the west end a military band furnished music throughout the evening.

The property-room was turned into a buffet where a corps of people served refreshments, the Filipino boys from Capt. Melville's yacht acting as waiters.

Prominent Guests Present

In the reception line were Capt. and Mrs. R. P. Riefenberck, U. S. A., retired; Capt.

son of the exposition, who were introduced by Capt. Melville, after which Mr. Lubin was called upon. He spoke of his pleasure in again visiting California after an absence of many years. This section, he declared, is one of the best in the world for the making of motion pictures, and the Coronado plant, complete and large as it is, but marks the commencement of his company's activities here. In concluding his address Mr. Lubin presented to Capt. Melville a very valuable memento in recognition of his work in completing the Coronado and his able management of the Western branch of the company.

Following the addresses the first picture completed at the studio was thrown on the screen, much to the entertainment of the guests. It is entitled "Retribution," and included in the cast are Helen Eddy, Melvin Mayo, L. H. Shumway, Jay Morley, George Routh, Mrs. Bronti, Harry De Roy, Adda Gleason and Vivian Caples, most of whom were present at the reception and received the commendation of the guests who recognized them as they came on the screen.

Particularly was the work of Mr. Mayo praised. Following the picture the stage was cleared and dancing was enjoyed until a late hour.

Cowan, Col. W. C. Davis, U. S. A. The Lubin studio was represented by Capt. Melville and Director Edward Sloman.

A number of newspaper men were also seated at the table, including representatives of several motion picture papers. The only address of the evening was one by Vice-President Burnham, welcoming the guest of honor.

After the banquet five thousand toy balloons were distributed to the crowd on the Isthmus, the amusement section of the exposition, and a balloon battle ensued. Each balloon bore the name of Lubin. Some ten thousand rolls of serpentine of all colors added to the carnival appearance of the scene.

Lubin Makes Speech

Speaking afterwards of the exposition and San Diego Mr. Lubin said: "San Diego and her fair are wonderful, and I hope to make this place the location of my workshop which shall be second only to my bigger and older branch in the East."

"Eventually we may make this one here the most important of all. I feel strongly the inspiration for this today. I also feel at home here and promise that I will return frequently and pass much time here."

PANORAMIC VIEW OF LUBIN'S NEW WESTERN BRANCH WHICH HAS JUST BEEN OPENED AT CORONADO, CALIFORNIA



and Mrs. Melville, Mr. and Mrs. Siegmund Lubin, and the latter's daughters, Mrs. Ferdinand Singhi and Mrs. I. M. Lowry.

Among those who met the guest of honor were President and Mrs. G. A. Davidson of the Exposition; Mayor and Mrs. Wilmot Griffiths of Coronado; Capt. and Mrs. Ashley H. Robertson, U. S. N.; Capt. and Mrs. A. S. Cowan, U. S. A.; Col. and Mrs. J. H. Pendleton, U. S. M. C.; Lieut. Commander and Mrs. A. J. James, U. S. N.; Capt. and Mrs. Joseph L. Hunter, U. S. A.; President and Mrs. Carl Heilbron, of the San Diego Chamber of Commerce, as well as a number of the junior officers of the army, navy and marine corps and their ladies.

An address of welcome was made by Mayor Griffiths, who was followed by President Heilbron of the Chamber of Commerce, Capt. Robertson, President David-

son of the exposition Saturday was known as Lubin Day, and Mr. Lubin and his party of ladies, including besides Mrs. Lubin and their daughters, also Anna Ormes and Miss T. G. Goetzl, were on the grounds most of the day. Vice-President George Burnham of the exposition was their escort.

Review of Marines for Women Guests

There was a review of the marines in their honor, under the command of Colonel Pendleton. After the drill a tour of inspection of the buildings was made.

In the evening a banquet was tendered Mr. Lubin in the Cristobal Cafe, at which were present a large number of notables, including former President William Howard Taft, who has been spending a week or more here; U. S. Grant, Jr., Capt. Robertson, Col. Pendleton, Maj. McKelvy, Lieut. Commander James, U. S. N.; Admiral Cameron McRae Winslow, Capt. Arthur S.

Captain Melville stated that while Mr. Lubin is here plans will be presented to him for the concentration of the Jacksonville, Newport and Phoenix establishments with the one here. This would mean a force of seven hundred people, with an average salary of thirty-five dollars per week. The Lubin party is stopping at the Hotel del Coronado.

Two companies are now working at the Lubin studio, one directed by Mr. Sloman and the other by Mr. Mayo.

ALLEN H. WRIGHT.

VITAGRAPH MAKING SOCIETY PLAY,

Arline Pretty, Robert Whitworth, Leo Delaney and Edward Elkas will be seen in a three-part drama of society, "Wasted Lives," by Ouida Bergere, being produced for the Vitagraph Company under the direction of Theodore Marston.

HARRY FRANKLIN ASSISTANT TO CAREWE, ROLFE DIRECTOR

Harry Franklin, who has appeared on the screen in many motion pictures, has just been appointed assistant director to Edwin Carewe, whose latest picture was the Rolfe-Metro feature "Destiny" or "The Soul of a Woman," with Emily Stevens. Mr. Franklin is already at work at the Rolfe studios assisting Mr. Carewe with his next production, "The Final Judgment" in which Ethel Barrymore will be starred.

Howard Truesdell, who was Mr. Carewe's assistant, has been transferred to Will Nigh, the director whose latest picture is "Emmy of Stork's Nest." In that position Mr. Truesdell succeeds Martin F. Faust who intends to return to acting.

U. S. NAVY TO FIGURE IN UNNAMED VITAGRAPH STORY

Charles Richman, Eleanor Woodruff, James Morrison and Zena Keefe have begun work on a screen story, as yet unnamed, in which the United States Navy will figure conspicuously. Important scenes will be taken at Newport, Rhode Island, Annapolis, Maryland and Cuba. The story is being produced for the Vitagraph Company under the direction of Paul Scardon.

RECORD RUN FOR "REGENERATION" AT SMALL THEATRE

The Vitagraph subject, "The Isle of Regeneration," is now being shown for the fifth consecutive week at the Palace of Pictures, a four-hundred-seat downtown theatre, located at 650 South Broadway, Los Angeles, which is a record run for the smaller theatres.

Three Cities of Different Eras on 40 Acre NYMP Plot

First Is a Set Showing a Modern Municipality, Even to Street Cars, the Second Is Primitive Western Town and the Last Is Scotch Village

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 4.

THE forty-acre plateau immediately back of the studio buildings of the NYMP organization beyond Santa Monica, has been converted into three separate and distinct towns, each of which represents a different era. In the foreground of these model cities or villages is a massive modern setting representing the capital of an imaginary principality of the present day.

Scores of workmen have been engaged on this set for months, and it will be another month before the camera is put to work filming the scenes here. Every detail of a modern city is shown, including traction cars, indirect street lighting system, pavements, and all with boulevard effects, a beautiful city park, all of which is skirted by magnificent buildings that have the appearance of being a credit to any nation as the seat of government. This will be used for scenes in a picture now being filmed by Raymond West.

A few hundred feet away from the capital is a primitive Western town with all the appearances of a mushroom

growth and having been slapped together overnight in order to accommodate the army of gold diggers who had come there in search of a fortune. This is to be used for a Western picture in which William S. Hart is now playing.

In the farther end, perhaps three-quarters of a mile from the administration building of Inceville, is the third village, representing a quaint Scottish town. This is especially built for the Billie Burke picture now being filmed under the personal direction of Thomas H. Ince and entitled "The Devil's Pepper Pot."

The most remarkable part of all this building is the fact that the plateau is six hundred and two feet above sea level, or for that matter, almost that high above Inceville itself. All of the lumber and other material used in the construction of these scenes were hauled to the plateau by teams of oxen, the lumber being brought to the studio in trucks from Santa Monica nearly four miles away, and then reloaded onto ox carts and pulled up the hill.

J. C. JESSEN.

Broadway Flesh Pots Singe Guests at Kann Send-Off

Forty from Universal Home Office Fete with Rollicking Time Along the White Lane New Manager of West Coast Studios Before He Leaves for California



FAREWELL SUPPER TENDERED TO GEORGE E. KANN BY BIG "U" BOYS IN NEW YORK, OCT. 2

ALTHOUGH George Kann is now on his way to Universal City, where he is to take up his duties as business manager of the film municipality, it will require some time before he forgets the big send-off given him by his colleagues and the officials of the Universal last Saturday night, October 2.

The party, which consisted of about forty members of the home office, began the evening session at the Garrick theatre, where the first few rows in the orchestra had been reserved.

After the performance the party ad-

joined to Bustanoby's, on West Thirty-ninth street, where a room had been set aside for the evening. Before the dinner started Joe Brandt, general manager of the home office, who was seated on Mr. Kann's left, arose and suggested a toast to the guest of honor. It was speedily responded to and Julius Stern, manager of the East Coast studios, added that the glasses must be drained. His wish was complied with immediately.

While the dinner was in progress singers from Shapiro, Bernstein & Co., rendered all the latest song successes, while during the intervals Joe Brandt presented the business manager of Universal City with gifts from his many friends.

There were forty friends present, and all expressed their appreciation of Mr. Kann in a fitting manner.

After he had been smothered with presents until he resembled a veritable Santa Claus, he was presented with a beautiful solid silver, gold-lined cigarette case bearing his initials and the inscription "Yours for Universal Prosperity, October Second, Nineteen Hundred and Fifteen."

He responded with a few words in which he dwelt on his reluctance to leave his associates, with whom he had been two and a half years at the home office.

It was early when the party broke up, in fact very early, and when R. H. Cochran, the vice president of the Universal Film Manufacturing Company, suggested that the "Good night" be continued to Rector's the majority of those who were not tired jumped into cars and sailed up Broadway.

Among those in the party were: R. H. Cochran, Joe Brandt, Julius Stern, Paul Gulick, Claude McGovern, Bob Doman, M. H. Hoffman, Al. Brandt, R. L. Schrock, George Stevenson, Nat. Rothstein, H. H. Van Loan, Maurice Pivar, J. Lewis, Manie Goldstein, H. Pelzman, Alex Goldman, Mr. Ward, Joe Rosenthal, Wade Morton and Franz May.



THEDA BARA, THE FOX FAVORITE, IN FIVE STRIKING MOMENTS
FROM THAT COMPANY'S PHOTOPLAY, "CARMEN"

LOUISE LESTER, OF "CALAMITY ANNE" FAME, NOW A MEMBER OF MUS- TANG COMPANY

Louise Lester, who has for several years past been one of the leading players in pictures of the American Film Company, Inc., will henceforth appear in photoplays produced by the second Mustang company, releasing in the regular Mutual program.

Miss Lester is remembered by motion picture fans more for her delightful "Calamity Anne" characterizations, perhaps, than any of the other of the numerous types of roles in which she has appeared. "Calamity Anne," it will be recalled, was a Western woman of quaint habits.

Miss Lester was the originator as well as the impersonator of the role.

PEMBERTON WILL PLAY LEADS IN RIALTO STAR FEATURES

It is interesting to note, since the announcement of the release of Richard Bennett in the screen version of "Damaged Goods" through the Mutual Film Corporation on October 4 has been made, that Henry W. Pemberton, the actor who played the lead in that same play in one of the road companies last season, will appear on the Mutual program regularly in the future. He has joined the stock company of William F. Haddock at the Gaumont studio, and will play leads in the Rialto Star features produced by that company for the Mutual.

Mr. Pemberton's first role for the Mutual is as "Spivey," the young mountaineer in the story of the Tennessee mountains, "Sunshine and Tempest."

NEW YORK EXHIBITORS OUT FOR BETTER STANDEE LAWS

New York exhibitors, members of the Motion Picture Exhibitors' Association of Greater New York, met at the Vitagraph theatre, October 1, and commenced a campaign for more favorable standee laws, and against Sunday closing.

Committees were appointed to wait upon the aldermen in the various districts, particularly those who are candidates in the coming election, and urge them to work for the passage of the ordinance, which has already been drawn. The campaign will also include an attack on the new state constitution on the ground that it provides for censorship of films.

Fox Film Version of Merimee's "Carmen" Completed

Theda Bara Will Be Seen at Her Best in the Role of the Audacious Cigarette Maker—
Atmosphere of Old Spain Created in Every Scene

WILLIAM FOX, president of the Fox Film Corporation, makes the important and interesting announcement this week that his elaborate production of "Carmen," famed in the world of fiction and opera, is at last ready for exhibition.

For months the Fox studios have hummed with the work of producing this picture, which promises to be the most pretentious that has ever been issued under the Fox trademark, and for weeks, at least, the final work of preparing the photoplay for its initial showing at the Academy of Music, New York City, October 31. Conditions, it is announced at the Fox offices, may arise to make an earlier date advisable, but unless this occurs, New York City will see the pretentious feature on the last evening of the present month.

To Theda Bara has been entrusted the title role of the famous story. Many an actress with a longer and more varied career behind her than Miss Bara might well consider such a role as this the goal of her artistic attainment. This young actress's dramatic gifts fully qualify her, as far as one may judge in advance, to give an able and illuminating performance. In addition, the various types of women which she has created during the last year in Fox Films are all more or less akin to the supreme role of Carmen, and may be regarded as having been, in some measure, a preparation for the greater achievement.

Mr. Fox's adaptation of Prosper Merimee's novel has little in common with familiar, conventional operatic and dramatic versions. It borrows nothing from custom or tradition in conception or execution. The services of a total of more than five thousand persons were enlisted in its production, it is stated by the producer.

The true romance of old Spain, the Spain before the hand-organ took the place of the guitar, permeates the William Fox "Carmen" throughout. A band of real gypsies were lured from their mountain retreats to lend verity.

Edward Velasquez, noted Spanish artist, was brought from Seville to supervise the technical and architectural details of the Spanish cities for Mr. Fox.

Colonel Antonio Bravo, of the Spanish army, drilled the battalions of picturesque dragoons. An Andalusian bull came from Madrid to lunge and charge in the American *El Toro*, an exact replica of the famous bull-ring of Seville picadores, banderilleros and matadors accompanied the raging creature to display their skill, courage and daring on the film.

More than a score of acres of land was required upon which to erect "Carmen's" Cordova and Seville. Through their streets roam pretty grisettes and proud grandes, dark beauties of the tambourine and the rattling castanet, orangesellers, chocolate-vendors, soldiers, gypsies. Their castles, palaces, plazas, cathedrals, stores are faithfully reproduced. The azure baths of Cordova, where Don José first encountered the audacious Carmen, are said to be accurate in construction and beauty.

The cigarette factory in which Carmen wreaks vengeance upon a taunting co-worker breathes the spirit of bizarre reality.

The cast with which Mr. Fox has surrounded Theda Bara is a "hand-picked" one. Einar Linden, who has gained a wide reputation continentally as a pantomimist, appears as the dashing Don José. James A. Marcus, of both stage and screen repute, gains honors as the rascally chief of the smuggling gypsies. Elsie McCloud's youth, beauty and talents charm as Don José's first and discarded sweetheart. Carl Harbaugh typifies the wary picador for whom Carmen sacrifices her life. Fay Tunis justifies her selection as the glib cigarette girl whose beauty Carmen mars.

BRONX COUNTY EXHIBITORS WILL HOLD ANNUAL BALL NOV. 1

The Cinema Exhibitors' Association of Bronx County, Inc., will hold its third annual entertainment and ball at Hunts Point Palace, 163rd street and Southern Boulevard, New York, Monday, November 1.

The object is to secure funds to combat proposed adverse legislation; to procure a favorable children's law—a law permitting a certain number of standees, and to aid exhibitors in bettering existing conditions.





Fox Finishes "Blindness of Devotion" with Mantell

Picture Is First of Series Featuring the Famous American Tragedian and Genevieve Hamper, Under Supervision of J. Gordon Edwards and Clifford Saums

HAVING finished his first picture, "The Blindness of Devotion," by Rex Ingram for William Fox, Robert B. Mantell, the distinguished dramatic actor, and Genevieve Hamper, his beautiful and talented wife, are talking about their impressions of the photodrama. First and foremost it may be said in this connection that Mr.

am so deeply engrossed in the wonderful series of modern photoplays that William Fox has mapped out for me that the toga and buskin are forgotten and my new interests reign supreme."

Both Mr. Mantell and Miss Hamper are seen at their best in "The Blindness of Devotion," he as an infatuated roue, she as a beautiful but unscrupulous adventuress intent upon luring him to his doom. Their first appearance is being watched for with the deepest interest throughout the country where both are beloved and eagerly welcomed everywhere.

Mr. Mantell and Miss Hamper are now engaged, under Mr. Edwards, in making the scenes of a new and startling society drama in the vicinity of Mr. Mantell's beautiful country estate, Brucewood, at Atlantic Highlands.



GENEVIEVE HAMPER

Mantell's photoplays, a series of which he and Miss Hamper will make for William Fox under the direction of J. Gordon Edwards, assisted by Clifford Saums, are all ultra-modern in their theme, so that an added interest attaches to them when it is recalled that Mr. Mantell and Miss Hamper have been hailed by critics everywhere as the foremost exponents of Shakespearean and classic drama in this country.

"The difference between the stage and the screen is so vividly marked," says Mr. Mantell, "that one is even more tremendously impressed than would otherwise be the case with the magnitude of the motion picture of today. To me it is a new form of art."

"An art that is destined to supersede the stage"; put in Miss Hamper.

"I agree with Miss Hamper," assented the eminent tragedian, "we are on the threshold of a new era in things dramatic. Just as we are facing new things in the realm of pictorial art. Why is it not reasonable to suppose that there will be a renaissance of the drama in which the motion picture will be the thing just as there was a new birth of architecture, art and general literature in the fifteenth century? For myself I prefer motion picture work to the stage, interesting as my stage life has been, and much as I am devoted to the classic masters and grateful as I am to the public which has so loyally supported me in the past. Now, however, I

MARGARET GREENE, PATHE STAR, LEADING WOMAN WITH COHAN

Margaret Green, featured in "Nedra," the Pathé Gold Rooster play produced by Edward José from George Barr McCutcheon's well known novel, is one of the better known of Broadway's younger stars. She is a New York girl and



MARGARET GREENE (Pathé)

though only twenty-three years old, has held a series of remarkably fine engagements.

She starred in "Tipping the Winner" at the Longacre theatre, New York; was leading woman in "Seven Keys to Baldpate" at the Astor theatre; leading woman in "Broadway Jones" with George M. Cohan; leading woman in "Ready Money" at the Maxine Elliott theatre; leading woman with Cyril Scott in "The Fatted Calf"; leading woman in "Common Law," and starred with Willard Mack at the Palace theatre.

VIRGINIA FOLTZ RETURNS TO FILM THROUGH PALLAS PICTURES

Virginia Foltz, one of the stage idols of a few seasons ago, daughter of Mrs. Clara Shortridge Foltz, the Los Angeles attorney, and now a prominent figure in the Los Angeles smart set, has been coaxed out of her retirement by the lure of the films and has joined the Pallas Pictures. She makes



VIRGINIA FOLTZ

her first appearance in "The Gentleman from Indiana" in support of Dustin Farnum.

Virginia Foltz, prior to her marriage two years ago to a well-known realty man of California, was known from coast to coast for her Pepita in "Mme. Sherry," a part she played for three straight seasons. Prior to that she toured South America at the head of "The Merry Widow."

Miss Foltz is a native daughter of California. Her voice attracted early attention and after studying at Los Angeles College, a favorite institution with the fashionable families in the early days, but since discontinued, she attended the New England Conservatory of Music in Boston, which she followed with three years' study in Florence, Paris and other musical centers on the continent.

Virginia Foltz was one of the beauties with the famous Weber and Fields Company when that remarkable organization was at the zenith of its popularity, and figured importantly in "The Wizard of Oz," "Babes in Toyland" and other light operas.

MOYER GOES TO PARAMOUNT AS PUBLICITY MAN

Charles E. Moyer, formerly the dramatic and motion picture editor of the Reading "Telegram and News Times," has deserted the newspaper field for motion pictures, joining the Paramount Pictures Corporation as assistant to Tarleton Winchester.

NEW COMEDY SERIES PLANNED FOR BILLIE REEVES

Billie Reeves, the Lubin comedian, begins work shortly in a new series of light comedies to be written by Mark Swan.

ROSELLE, HANDSOME, CLEVER, TO STAR FOR GAUMONT

There are any number of reasons why a good many interesting words might be written about William Roselle. He is good looking. He is clever. He has been a well-known Broadway actor for years.

But the chief reason at present is that he, too, is going to be a star in one of the Rialto Star features made by the Gaumont Company, for release, on the Mutual program. Mr. Roselle will play the lead in a three-reel picture, "The Card Players," which is at present under way.

Roselle was born in New York City. He is 28 years old. Twenty-eight years is a pretty short time to have lived, and yet have 845 performances of "Brown of Harvard," a two years' career on the Shake-



WILLIAM ROSELLE

sperean stage, besides the leading parts in "At Cost," "The Fortune Hunter," "Brother Masons," "Our Wives," and many other plays to one's credit.

MARGUERITE SNOW WILL HEAD 2ND QUALITY COMPANY

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 4.

Marguerite Snow is to be featured in the second Quality Pictures producing company now being formed. The first production will be "Rosemary, That's for Remembrance" and work on this will be taken up in a few days.

The entire cast of the company is not known at this time, nor has any announcement been made as to who will be in charge of the direction.

PATHE ACQUIRES SCREEN RIGHTS TO "ARSENE LUPIN"

Pathé has acquired the picture rights to "Arsene Lupin," the Frohman play which enjoyed a long run on Broadway several years ago. The cast and producer will be announced later.

Five Equitable Directors Busy on Big Productions

Marshall Farnum Is Rounding Out "Creeping Tides," with Alexandra Carlisle, Webster Cullison Sails with His Company for Bermuda to Take Scenes for "Idols"



(LEFT) MARSHALL FARNUM, WHO DIRECTED "CREEPING TIDES," WITH ALEXANDRA CARLISLE (RIGHT); (CENTER) A DOUBLE EXPOSURE SCENE FROM "THE COWARDLY WAY," WHICH STARS FLORENCE REED

THE activities of the Equitable Motion Pictures Corporation are now producing far-reaching results. Five directors are busily engaged upon productions, with several other important functionaries assembling casts or revising stories preparatory to beginning work.

Marshall Farnum, responsible for "Wormwood" and other big sensational productions, is directing the destinies of Alexandra Carlisle and her supporting cast in "Creeping Tides." This company hied itself away a short time ago to the mountains surrounding Gilboa, N. Y., in the very heart of the Catskills, where the preliminary stages for production work had been done by the Equitable's travelling crew, which later journeyed to Block Island, R. I., where Thomas Seay and a company, working with Muriel Ostriche at the head, are engaged in the first scenes of "The Fisher Girl."

William Sheer, whose work in "The Regeneration" called forth exceptional praise, is playing opposite Miss Carlisle in Kate Jordan's vivid tale, "Creeping Tides."

Webster Cullison, who recently completed a highly sensational version of Paul Armstrong's play "The Bludgeon," returned to New York last Saturday, accompanied by Katharine Kaelred and her supporting cast, from a ten days' stay at Hudson, N. Y., where many of the scenes to be shown in "Idols" were staged.

Mr. Cullison and his cast of principals sailed on Wednesday for Bermuda, where a great many sets will be made, with the British Naval Station as a background.

At the Triumph headquarters Director Joseph Golden is working on the last few scenes of that concern's production of Edgar James's story "Justice," in which Cyril Scott will handle the principal role.

Henry Kolker, in "The Warning," a semi-allegorical fictional document, is in the preliminary stages under Director Golden. This feature will characterize the Triumph's units on the Equitable program the latter part of January.

Harry Pollard, formerly with Mutual, now a permanent adjunct of Equitable, is busily engaged at the Fifty-second street studio, assembling his cast to support Mar-

guerita Fischer in her first Equitable production, "The Dragon."

Director John Ince, who completed "The Cowardly Way," with Florence Reed, last week, is working on his next production, Richard Le Gallienne's "The Chain Invisible," with Robert Edeson as the star.

E. Mason Hopper, whose recent work with Thomas Wise in "A Ready Made Family" established him as an important screen figure, will start work at the Fifty-second street studio during the next week, gathering players to support Gail Kane in her first Equitable picture, "The Labyrinth."

BARD CAMPAIGNING IN WEST FOR ASSOCIATED BOOKINGS

Special to MOTION PICTURE NEWS

Chicago, Oct. 5.

Arthur Bard, vice-president and general manager of the Associated Film Sales Corporation, was in Chicago last week to make arrangements with their exchanges in the Western territory for the early booking of their pictures. He states that the Union Film Company, who is handling their productions in and around Chicago, will be ready to start the program on October 18.

The exhibitors in this territory seem enthusiastic over the national advertising campaign in newspapers which is to be started some time in November.

FISHER AND ROCCARDI IN ORIGINAL VITAGRAPH COMEDY

Harry Fisher and Albert Roccardi are appearing in Graham Baker's latest comedy, "The Cold Feet Getaway," one of a series of original stories being produced for the Vitagraph Company by C. Jay Williams.

EDITH STOREY IN FOUR-PART DRAMA FOR VITAGRAPH

Edith Storey and Evart Overton are engaged in the enactment of a four-part drama entitled, "The Two Edged Sword," written by Lulu Case Russell and Eugene V. Brewster, and being produced for the Vitagraph Company by George D. Baker.



**BROADWAY
UNIVERSAL
FEATURES**

UNI
It's 18TH B
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The **FR**
Featuring That
Geor

The powerful story of a Mayor
who could not be bought; of
a Political Boss who could
not buy, and of a woman
who placed Love
above Reputa-
tion.

UNIVERSAL FILM MA

THE
VERSAL *presents*
Broadway Universal Feature

AME UP

Distinguished Broadway Actor
George Fawcett

CAST OF CHARACTERS

Luke Simms.....Geo. Fawcett
Florida Everett.....Maude George
Richard Sears.....Harry Carter
Ned.....Albert McQuarrie
Nelle, His Sister.....Olive Golden
Sears' Housekeeper.....Lule Warrenton
Citizens, Politicians, City Officials, Political Workers
Policemen, Burglars, Detectives,
etc., etc.

Adapted for the Screen by.....Otis Turner
Scenario by.....Otis Turner
Directed by.....Otis Turner
Locations by.....Robert Ross
Technical Directing and Designing by
John Coakley
Properties by.....Dallas Maclish
Costumes by.....Mme. Coulter
Wigs by.....L. Sainty
Musical Program Arranged by
M. Winkler
Photographed by...Steve Rounds

Wire or write your nearest
Exchange for Bookings, Re-
lease Date and full particulars

MANUFACTURING CO
CARL LAEMMLE, Pres.

1600 Broadway, NEW YORK

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade.

We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

HOW AND WHY EXHIBITORS OUGHT TO CO-OPERATE IN NEWSPAPER ADVERTISING

BETWEEN the newspapers and the exhibitor there ought to be an entente cordial.

Nevertheless, the pages of many newspapers in this country, except those in the largest cities, show a surprising absence of motion picture advertising. In some instances, this is undoubtedly due to the shortsightedness of the exhibitor, himself. Some exhibitors have not yet learned the value of newspaper space. They do not realize that the newspaper, 365 days in the year, can carry their message effectively to a selected audience of readers nearly every one of whom is a potential picture patron.

But MOTION PICTURE NEWS believes the reason for the dearth of picture theatre advertising in the papers lies deeper than this. In fact, the true cause seems to arise from a lack of co-operation between exhibitors and newspapers. The exhibitor is partly to blame, and so is the newspaper.

What we mean is this: Suppose the exhibitor *does* understand the value of newspaper advertising. He does not have

to advertise in the newspapers, because he has other means of advertising—his heralds, his house organ, street displays, and the like. Still, he is willing and anxious to use newspaper space as an additional medium for getting his pictures before the public. But what solid encouragement does he get from the newspapers themselves?

In the first place, he is charged, in the great majority of cases, a higher rate than any other class of advertisers. Not only so, but he feels that the newspaper considers his advertising as an appendage to the ads of the so-called "legitimate" theaters. This it seems to us, is a capital mistake on the part of the newspapers—one that is directly responsible for the confusing, poorly arranged theatrical page. Motion picture copy is sandwiched in between vaudeville and regular theatrical ads, so that it is often difficult to determine whether a given theater is offering the silent drama or the spoken drama. No attempt is made at classification, and the whole effect on the reader is often

lost. Isn't it perfectly natural, then, for the exhibitor to feel that his money has been more or less wasted?

This situation, in our opinion, is not a hopeless one. There is a remedy, and it lies, as we hinted above, in co-operation between exhibitor and newspaper. First, however, there will have to be co-operation among exhibitors themselves. There is no overpowering reason why men in the exhibition end of the picture business, who have their eyes on the main chance, should not get together, and say to the newspapers in their town:

"We are willing, even anxious, to give you our business. We are not willing, however, to be considered a mere by-product of the stage. If you will set aside space devoted entirely to picture advertising, charge us a fair rate, and give our advertising the consideration merited by the popularity of pictures, we will see to it that all the picture theaters in this town are represented in your paper."

Co-operation of this sort among exhibitors will serve to advance the interests of their business as a whole, will go far toward destroying the petty jealousy that gets nobody anywhere, and, most important of all, will increase patronage.

And if the newspaper needs an example of the feasibility of this scheme, let it examine the method used by the *Philadelphia Evening Ledger*. The *Ledger's* photo-play department, both as to news and advertising, is conducted exactly along the lines advocated in this article.

DETROIT THEATRE RUNS SCENARIO CONTEST

The Alhambra theatre, Detroit, recently ran a scenario contest that seems to have set North Woodward "scenario mad," judging from the way manuscripts came in. The stunt is this: The person writing the best scenario gets a season ticket gratis. It was specified that the story of the scenario must be laid in the parks, streets and vicinity of the Alhambra theatre.

FREE ADMISSION WITH PROGRAM

Charles A. Garner, manager of the Princess theatre, Euclid avenue, near the Public Square, Cleveland, has been using some unique advertising for that picture theatre. The program for the week is printed on cardboard. At the top is a detachable coupon which entitles the holder to a free admission if presented after 6 p. m.

St. Louis Daily Globe-Democrat, Sunday Morning, August 8, 1915.

b5

Novelties at Play Houses and the Summer Gardens

GRAND OPERA HOUSE
A GOOD SIGN TO REMEMBER

Broadway Revue
MRS. JEAN BELZAC
PARTNER DUO
GRACE ARLES TWO
KING AND HARVEY
BAUER AND SAWYERS
WILL MORRIS
ROYAL AND CHERRY PICTURES
In 14 days and 15 nights of the Grand

Edna Mayo and Bryant Washburn in "The Blindness of Virtue"
Hamilton Skydome Theatre
MANNION'S PARK
STANLEY STOCK CO.
PARK THEATRE
CUNARD
WELTNER CONSERVATORY
AMERICAN LINE
WHITE STAR LINE
STRASSBERGER CONSERVATORIES

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PARK THEATRE
CUNARD
WELTNER CONSERVATORY
AMERICAN LINE
WHITE STAR LINE
STRASSBERGER CONSERVATORIES

Palatial STR. ALTON
EXCURSIONS
TO LONG BEACH AND KEMPVILLE LOCKE
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

EXCURSION STEAMER GREY EAGLE
EVERY SUNDAY TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

BELLE OF THE BENOS
FAMILY EXCURSIONS
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

NEW STR. PEORIA
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

WELTNER CONSERVATORY
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

AMERICAN LINE
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

WHITE STAR LINE
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

STRASSBERGER CONSERVATORIES
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER
TO ALTON AND ILLINOIS RIVER

ADVERTISING
O. J. LEWIS MERCANTILE CO.
Fall and Winter Footwear
Public Auction
Tuesday, August 10.
FALL AND WINTER CLOTHING
PUBLIC AUCTION
Wednesday, August 11.
SPECIAL AUCTION SALE
Dry Goods,
Furnishing Goods,
Blankets, Cloaks, Hats,
Etc.
THURSDAY, AUG. 12.
AUCTION AND STORAGE
3615 3631 LACED AVE.
REGULAR
Auction Furniture Sale
A. A. SELKIRK & CO.
AUCTION AND STORAGE
AT AUCTION
STOCK OF FURNITURE AND RESTORE

LOOKING FOR PICTURE THEATRE PUBLICITY IN THIS NEWSPAPER IS LIKE SEARCHING FOR A NEEDLE IN A HAYSTACK. THE FEW SILENT DRAMA ADS. ARE BURIED UNDER A MASS OF TYPE ABOUT STOCK, VAUDEVILLE AND BURLESQUE SHOWS; EXCURSION AND AUCTION ADS., AND WHAT NOT

'FRISCO THEATRE SHOWS PICTURES OF PARADE SAME DAY

On September 9, Admission Day, moving pictures were taken of the great parade in the downtown business district of San Francisco, and in the afternoon the finished films were shown in the Orpheum theatre, to the astonishment and admiration of patrons. Excellent pictures were secured and these will be shown on the Orpheum circuit to illustrate the manner in which native Californians celebrate their State's natal day.

BUFFALO EXHIBITORS BELIEVE IN NEWSPAPER ADVERTISING

Buffalo, N. Y., photoplay houses are using much space in the papers there, especially on the Sunday dramatic pages. That the policy is a good one is shown by good audiences at those theatres who let the public know what is at their theatres instead of making the public give an unsatisfactory guess.

BOSTON MANAGER, USING NOVEL LIGHT EFFECTS, SETS NEW MARK FOR EXHIBITORS' ART

THROUGH the efforts of W. F. Bossner, manager of the Park theatre, Boston is just now contributing largely to the development of the exhibiting end of the motion picture art. Nowhere in the United States except Boston have some of the lighting effects that help to display the pictures at the Park theatre been tried.

Recently Mr. Bossner, enthusiastic experimenter with light, has had opportunity in the photoplay, "The Explorer," to devise something heretofore unknown in projecting pictures.

In the development of the film art the producer has gone ahead of the exhibitor, with the result that the successful showing of the pictures has had to depend largely on the manufacturer. Mr. Bossner puts it this way:

"Now that competition is forcing a more even degree of excellence in producing film plays, the exhibitor must carry forward the work of the manufacturer from the point where he leaves off. In other words, the exhibitor must create an atmosphere in which the pictures are shown; he must make the view on the screen harmonize with its surroundings. This is most easily accomplished by the light around the screen."

Mr. Bossner is the first man in Boston to use footlights and border lights to enhance the effect of the picture on the screen. Different effects sought by the producer demand different colors on the screen. Mr. Bossner, developing the province of the exhibitor, has assisted the producer by providing a setting of light of the same color as the screen, which sets as a frame for the picture.

Not satisfied with the few colors that were easily obtainable, Mr. Bossner has striven for more and better effects. In the Paramount picture, "The Explorer," with Lou Tellegen, Mr. Bossner had his opportunity to do something heretofore unattempted in film exhibition.

The night scenes and some of the ad-

THE WEEK'S BEST LIVE WIRE STUNT

Chartering a special train in order to keep his patrons from being disappointed was a novel live wire stunt recently staged by Herschel Thomas, owner and manager of the Airdome theatre, Orange, Tex.

A special film was advertised at his house for September 11. He received word from the exchange in Beaumont that the film could not be shipped that day, as there were no trains out of Beaumont until next morning.

"That's easy," said Thomas, and he hied himself to Beaumont, chartered a special train of two coaches, and had the engineer break all speed records between the two Texas cities.

Mr. Thomas believes that satisfied patrons are among the greatest assets of a picture theatre.

MORAL: EVEN FAINTING SPECTATORS HELP BUSINESS

Manager H. M. Thomas, of the Strand, Omaha, Neb., was wondering the other Sunday what he could do to keep the people coming every day and night all week, when a man in the audience fainted. More than a score of people fainted at the afternoon performance when they saw a surgical operation depicted in detail on the screen.

"At first I wondered where I would get a film to take the place of that one, because I thought no one would come to see it, especially as the fainting incidents found their way into the newspapers," said Manager Thomas.

"But when the crowds began coming, many of them remarking they had been operated on, and they always wanted to see what it looked like, I kept the picture. Next time I'll hire someone to faint. It is such a good drawing card."

FOLK DANCERS AND 45-PIECE BAND ENLISTED BY EXHIBITOR

Manager Gus Schlesinger, of the Victoria theatre, Buffalo, N. Y., has been staging some original stunts lately. During the presentation of "Peer Gynt," recently, Mr. Schlesinger engaged Eunice Federlein, one of Buffalo's most talented child dancers, and her twelve dancing dollies, as the press agent called them, to dance a series of Norwegian folk dances.

On Sunday, Mr. Schlesinger engaged the entire 74th Regiment band, under the direction of John W. Bolton, to play a concert program at the Victoria. The band has a membership of 45 pieces.

HOUSE ORGAN SERIES, No. 2: AN ATTRACTIVE LEAFLET



The
following
great



Masterpieces in Films will be shown
at the A-MUSE-U during August

BOSWORTH
(Paramount)
"BETTY IN SEARCH OF A THRILL"—Elsie Janis

LASKY
(Paramount)
"STOLEN GOODS"—Blanche Sweet

METRO
"THE RIGHT OF WAY"—William Faversham

FICTION PLAYERS
(Paramount)
"WILD GOOSE CHASE"—Ina Claire

FAMOUS PLAYERS
(Paramount)
"PRETTY SISTER OF JOSE"—Marguerite Clark

METRO
"THE SECOND IN COMMAND"—Francis X. Bushman & Marguerite Snow

LASKY
(Paramount)
"JIM THE PENMAN"—J. Mason

Walker Whiteside
"THE MELTING POT"



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The
greatest
aggregation



of talent ever brought to Clinton in
one month

FAMOUS PLAYERS
(Paramount)
"DAWN OF A TO-MORROW"—Mary Pickford

METRO
"SEALED VALLEY"—Dorothy Donnelly

LASKY
(Paramount)
"THE ARAB"—Edgar Selwyn

FAMOUS PLAYERS
(Paramount)
"CLARISSA"—Hazel Dawn

METRO
"VAMPIRE"—Mme. Petrova

FAMOUS PLAYERS
(Paramount)
"MICE AND MEN"—Marguerite Clark

FAMOUS PLAYERS
(Paramount)
"THE DICTATOR"—John Barrymore

George Beban
"THE ALIEN"



The Stars reproduced on this
leaflet are to be
seen only at the
A-MUSE-U



Issued by the A-Muse-U Theatre, Clinton, Iowa. Consists of Four Pages, of which two (size reduced) are shown here. Effective lay-out, right selection of type, and proper use of cuts are responsible for its excellence

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AMONG THE EXCHANGES

"MOVING DAY" IS CELEBRATED BY NEW ORLEANS EXCHANGES

C. HENRIQUES, exhibitor of Colon, Panama, is the newest entrant into the exchange business at New Orleans. He has opened headquarters for the Rex Photoplay Service Company, and is domiciled for the present on the second floor of the Nola building, with offices adjoining those of Karl A. Bugbee, manager of Metro. Henriques announces that he is prepared to book film for export.

Phil J. Reilly, one-time New Orleans newspaper man, and lately with the United Program Film Service, of Louisiana, now is with Mutual, under Ross Hardenbrook, the new manager. Mr. Reilly has four states as his territory.

Booking of Mutual Masterpictures among New Orleans theatres broke all records last week, reports J. A. Nicoll. Eleven city houses signed up for the service, which makes a total of thirty city houses receiving the Masterpicture service.

Joseph Klein, Southern Division manager for World Film, with headquarters in New Orleans, is on a tour of five states, and will not return until October 5. Klein typewrites that bookings of World features are coming about as fast as his force can handle them.

Grover C. Kaiser, with the New Orleans division of World Film, is puffed up over honors which have been thrust upon him. Though one of the youngest salesmen in the country, Mr. Kaiser has been awarded the first prize in the salesmen's contest conducted by the home office, for increased business for the tenth period. Kaiser came in with the blue ribbon in a field of forty hustlers, and incidentally captured a tidy bonus check.

Douglas H. Bergh, personal traveling representative of George Kleine in New Orleans, on a visit to the newly-opened Crescent City office in the Nola building, says that a Kleine-Edison office will be opened in Cincinnati probably within a fortnight. Mr. Bergh was highly gratified at the success attained by the new New Orleans office in the few weeks it has been operating.

Last week was "moving week" in New Orleans. The Mutual Film Corporation, heretofore domiciled at 340 Carondelet street, moved into larger headquarters at 820 Perdido street, where they occupy two floors and have vastly increased distribution space. The Fox Film Corporation are in their new offices over the World Film Corporation, 832 Common street, while Pathé's new headquarters are adjoining, directly over the United

Program Film Service. By this new arrangement, practically every exchange in the Crescent City are placed within a stone's throw of one another. The Kleine-Edison office and Metro are located in the Nola building, one block distant, as is C. Henriques, the newest exchange man in the New Orleans field. The Paramount Pictures Corporation is located within convenient distance from these offices, as are a number of small supply houses.

The Crescent City Film Exchange is another New Orleans exchange to outgrow its headquarters, and will move from 822 Perdido street to 621 Poydras street on October 1.

NEWS OF THE WEEK AROUND KANSAS CITY'S BUSY FILM OFFICES

THE World Film Corporation has moved its Kansas City offices from the Gloyd building to the Ozark building. The new quarters are spacious and complete in every detail. This is said by many to be one of the finest exchanges in this territory.

A. Thatcher has been added to the staff of the Picture Playhouse Film Company, in Kansas City, by Manager Bettis. Thatcher has been on the road in this territory in the past and will handle the features of his firm in Kansas, Oklahoma and Missouri.

The Metro Convention, in Chicago, last week, was a big success, according to M. E. ("Marty") Williams, who returned to Kansas City from there the early part of last week. Williams dropped off in St. Louis and secured two contracts, a first

GREATER NEW YORK FILM RENTAL ENLARGES PITTSBURGH QUARTERS

Although the Greater New York Film Rental Company has been in business but three weeks in Pittsburgh, the amount of business done was so large that it has been decided to move the quarters from the second floor of 121 Fourth avenue, in Film Row, to the first floor of the building, where larger quarters can be secured.

The latter office affords the company twice as much room as its present quarters, and it has been decided to move as quickly as possible.

Ellis Cohen, who came her to open the office and who has been here a number of weeks, left this week for his home in New York City, where he will resume his duties in the home office. J. J. Spandau will continue as manager of the Pittsburgh office.

and second run. The Metro business in Kansas City territory, under the Williams management, has come to the front by leaps and bounds, and still is going strong.

Max Levey resigned from the management of the World Film Corporation, in Kansas City. He is succeeded by T. Y. Henry, of New York. Henry is well known in film circles.

Joe Fieldman, has resigned as salesman for the World Film Corporation, in Kansas City. He is succeeded by A. Mitchell, who will work in the entire territory.

Manager John Hardin, manager for George Kleine in Kansas City, made a ten strike when he secured R. J. Churchill as salesman for this territory. Churchill was formerly with the V-L-S-E and General. He will cover Nebraska.

CHANGES AND HAPPENINGS OF INTEREST IN SEATTLE EXCHANGE CIRCLES

L. J. SCHLAIFER has been appointed L. branch manager of the Universal Exchange at Seattle, succeeding J. R. Meldrum, who resigned recently. Mr. Schlaifer has been with the Universal Film Manufacturing Company for a number of years. Mr. Meldrum has not announced his plans for the future.

E. Nave was recently reappointed booking clerk for the Mutual, succeeding B. Hastings.

R. G. Code, special representative of "The Diamond from the Sky," in the Seattle territory, has been allotted the Portland territory, the special representative for that district having resigned.

G. A. Reed and Mr. Drummond, branch managers for the Mutual at Seattle and

Spokane, and Jim Clemmer, of the Clemmer theatre, Seattle, went to Portland to view the American special Mutual feature, "Damaged Goods."

Alex Senglow, camera man, is covering the beauty spots of the West for Gaumont's new release, "See America First."

Mr. Montgomery has been appointed road representative of the "Big Four" out of Seattle.

LYNCH, ESSANAY REPRESENTATIVE, VISITS LOS ANGELES

F. A. Lynch, special representative of the Essanay, spent last week in Los Angeles with Harry Naugle, manager of the V-L-S-E exchange, and officers and salesmen of the General exchange, there.

METRO PICTURES LIMITED WILL CONTROL METRO PROGRAM IN CANADA; SERVICE PLANS FORMED

CANADIAN rights to the Famous Metro Program have been contracted for with Metro Pictures Limited, of Montreal, according to an announcement made by Richard A. Rowland, president of the Metro Pictures Corporation. The Canadian organization was formed by Herbert Lubin, the managing director of the new concern, and is backed by a group of financial men, including Paul Galibert, one of the largest leather manufacturers in Canada, and a steamship owner, A. N. Brodeur, vice-president of the Eastern Canada Fisheries Company; Arthur Ecrement, ex-member of Parliament, and one of the leading notaries of Canada; B. H. Brown, President and General Manager of the Prudential Trust Company, one of the largest trust companies of the Dominion. Hal. Macd. Brown, son of Mr. B. H. Brown, is secretary-treasurer of the Metro Pictures Limited, and the Prudential Trust Company are its fiscal agents.



HERBERT LUBIN

Mr. Lubin is well known to the trade, having very successfully conducted the Allied Features, Inc., as president, for the past two years. The formation of Metro Pictures Limited was worked out by Mr. Lubin, with the idea of practically reorganizing motion picture trade conditions in Canada. When he was in New York last week he told some of his plans to a representative of this paper.

"The film business in Canada," he said, "has been in a pretty bad state recently, and this has been mainly the fault of the distributing organizations. Canadian exhibitors face many problems that American exhibitors never have to consider. From the financial standpoint, they are burdened with heavy duties on film and on every class of advertising matter. They have a

public of an entirely different sort to please. Three-fourths of the population in the Province of Quebec, for instance, are French Canadians, who speak French and read French papers only. With these difficulties, Canadian exhibitors are in need of even greater support from exchanges than in the case in the States, and so far little has been given them.

"Metro Pictures Limited is planning to change all this. In the first place, we will institute a national advertising campaign, and have engaged Edwin Bower Hesser as director of this department. He will not only arrange the nationalized publicity, but give practical publicity advice to all Metro exhibitors in our territory, and by co-operation aid them to solve their local problems.

"As a direct help to the exhibitor, we are going to give away \$5,000 in gold coin, as prizes in two contests—the "Patriotic Scenario Contest" and "Popular Opinion Contest." To these any regular patron of Metro Pictures is eligible, and they will doubtless create much interest, as they are being extensively advertised both in newspapers and billboards. The scenario winning, the first prize of \$1,000 is to be produced in Canada with an adequate cast, the proceeds to be devoted to a war charity. The winning scenario must be of patriotic character, and such as would aid recruiting for the Canadian expeditionary forces."

Mr. Lubin closed by saying that all rentals for Metro pictures in Canada would be on a cash basis, a plan never before tried in Canada, but now necessitated by the expense of the program offered, and the elaborate publicity plans.

VANCOUVER MANAGER FOR FAMOUS MAY GO TO TORONTO

It is stated at Calgary, Alberta, that I. Soskin, until recently manager of the Vancouver office of the Famous Players Film Service, Ltd., is to be sent East, where he will have charge of the Toronto branch.

EXCHANGE MAN, TOURING NEBRASKA, PRAISES "NEWS" TO EXHIBITORS

D. E. Block, of the World Film Corporation in Omaha, has just completed a trip through all Nebraska. "Crops, since they survived the frost, are fine," he declared. "I am new in this state, but I will say I never met a finer bunch of fellows than the Nebraska exhibitors. All they need is to realize their possibilities more. I believe they can learn much of that through "Motion Picture News," and I told a lot of them so. To show what fine fellows they are, everyone I mentioned it to appreciated my advice."

Billy Sunday is holding a revival in Omaha. Several exhibitors say his presence there affects their business, cutting it down somewhat.

PATHE'S MINNEAPOLIS MANAGER ENTERED BUSINESS IN 1912

W. P. Allen, who looks after the Pathe interests in the territory of which Minneapolis is the center, entered the motion picture business in July, 1912, taking charge of the Photoplay Advertising Specialty Company's Cleveland branch. In February, 1913, when the General Film Company purchased the stock of



W. P. ALLEN (PATHE EXCHANGE MANAGER)

that company, he came to New York to take charge of the West Twenty-third street branch of the General's poster department. Later he opened up the poster departments of the same company in Boston, Buffalo and Albany, and then located with the Boston department in 1913.

In April, 1914, Mr. Allen went over to the old Eclectic Feature Film Company in the Pittsburgh district as road man, and in November, 1914, was transferred to the Minneapolis office of Pathé, where he has since remained.

TRIANGLE LEASES ENTIRE FLOOR FOR CLEVELAND BRANCH

The Triangle Film Company has leased the entire seventh floor of the Sincere building for its Cleveland branch office, which is under the management of H. A. Bandy. Triangle releases in the Cleveland field will be booked through it.

Negotiations are under way for the Triangle to establish a theatre in Cleveland.

MICHIGAN THEATRES SIGN FOR METRO FEATURES

The Metro Film Service Company, of Detroit, reports that it has signed a contract whereby the Majestic theatre, Detroit, will have all first run nights on Metro starting November 1. A. J. Gillingham, who owns a chain of theatres in Grand Rapids, and W. S. Butterfield, have both signed for Metro.

V-L-S-E MAKES CINCINNATI BRANCH OFFICE

The second new branch office to be created within as many weeks has been opened at Cincinnati by the Big Four, with Robert S. Shrader, who has been managing the sub-office of the V-L-S-E in that city, in charge. The new releasing exchange will occupy an entire building at 129 West Seventh street. A former two-story and a half private dwelling, the office of the new branch will occupy a total floorage of 3,500 square feet.

Carpenters, masons, electricians, etc., are working day and night to make the necessary alterations and addition, in order to bring the Big Four house to completion at the earliest possible moment. The first floor, of course, will be used for the general offices. In the front of the second floor will be the poster room. In the rear is a film vault containing four windows and a fireproof door. Shelves are being erected to hold 3,000 reels. In the rear of the building is a brick annex, which will be fitted up as a projection room, and where pictures will be thrown for a distance of 25 feet from the projection window to the screen.

Mr. Shrader will direct the destinies of the Big Four in the Queen City's territory, and will cover the Southeastern portion of Indiana, parts of Kentucky and West Virginia, and the southern half of Ohio.

MANAGER AND HIS ASSISTANT FOR WORLD IN PITTSBURGH RESIGN

S. B. Kramer, Pittsburgh manager of the World Film Corporation, has sent his resignation to the New York office, and will leave this week for the east, where he will take up his duties as manager of the Mecca branch of the Universal Film Manufacturing Company in New York.

Kramer has many friends among the Pittsburgh district exhibitors. He went there from Chicago.

George W. Lederer, who has been assistant manager of the Pittsburgh World office, has also resigned and will go east in a few days to take up a position with one of the producing companies in New York.

INDIANA CONDITIONS IMPROVING, SAYS KRITERION MAN

General conditions are improving in Indiana, according to Elmer Brient, traveling representative of the Kriterion Film Service, Indianapolis office, who has just made a trip over the state.

"I asked different exhibitors," said Mr. Brient, "as to what the general conditions were and found business better especially in Kokomo, Marion, Elwood, Alexandria, Lafayette and Frankfort. The exhibitors are very optimistic over the outlook of a good fall and winter business."

UNITED CLOSES ITS OFFICE AT HARRISBURG, PA.

The United Film Service, of Philadelphia, which six months ago established a branch film exchange at 317 Chestnut street, Harrisburg, Pa., closed its Harrisburg branch last week, and it is announced that the company will cover that territory from

its Philadelphia and Wilkes-Barre offices.

J. J. Amsterdam, who has been manager of the Harrisburg office, has returned to the Philadelphia office from where he will conduct the company's business in Harrisburg territory.

GIRL COMMANDS WHILE WASHINGTON FOX MANAGER TOURS SOUTH

Col. Jim. P. Anderson, manager of the Fox Film Exchange, Washington, D. C., is on an extended tour in the South in interest of Fox Features. He will visit Lynchburg, Richmond, Roanoke, Danville, Greensboro, Winston-Salem, Newbern, Raleigh and other points.

During his absence Miss Mary Jeffries is in command. She has been associated with Mr. Anderson since his entrance in the film business in Washington, and has exhibited a capacity for an enormous amount of work.

"SILVER THREADS" RIGHTS FOR IOWA AND NEBRASKA SOLD

The K and R company has sold the rights to "Silver Threads Among the Gold," featuring Richard José, the singer, to J. R. Grange, of Cedar Rapids, Mich., for the states of Iowa and Nebraska.

C. A. Garson, who bought the Michigan rights for the picture, has also purchased the rights to "The Magic Toymaker," featuring Charles T. Aldrich, of the "Chin Chin" company, for Michigan.

George Fitchett has signed with the Olympic Theatre Holding Company for one year to handle "Silver Threads Among the Gold" for the West Coast.

NEWS OF THE FOX OFFICES IN CLEVELAND

I. J. Schmertz, of the Greater New York Film Rental Company, an organization of which William Fox is president, has taken up his quarters in the Cleveland offices of the Fox Film Corporation. He will have charge of the leasing of licensed films in the Cleveland district.

General Manager W. R. Sheehan, of the Fox Film Corporation, was entertained at a dinner when he visited the Cleveland offices last week.

V-L-S-E RAISES DENVER TO BRANCH OFFICE, WITH "SUB" AT SALT LAKE CITY

CONSTANTLY expanding business of the Big Four has necessitated a change in the Denver headquarters of this organization, from a sub to a branch office, and the establishment of a new sub-office in Salt Lake City. Denver, heretofore, has been a division office of the Kansas City Branch, of which E. R. Pearson is manager.

Frank R. Harris, who has had charge of the Denver sub-office, has been promoted to branch manager of the new division—a step which is in line with the general policy of the V-L-S-E, to promote men from the ranks, rather than going outside to obtain executives for important positions. The new branch office will be located at the present address of the sub-office, 1031 17th street, until November 1, when it will

MUTUAL LAYING PLANS FOR LARGER CANADIAN BUSINESS

The Mutual Film Corporation is going after the Canadian business with renewed vigor. A report which gained some circulation to the effect that the distribution of films on the Mutual program was to be left to the individual manufacturers in Canada has been officially denied from the offices of the Mutual in New York.

Elaborate plans for the distribution of the pictures on the Mutual program have been made in a series of conferences held at the home office with J. B. Price of the Toronto Mutual office and J. M. Cummings, special representative in Canada.

That the efforts of the Canadian offices of the Mutual are bearing fruit is giving evidence in the increasing number of inquiries received by the New York office from Canadian exhibitors and from the Canadian newspapers.

PELZER MAKING EXTENSIVE TOUR

John Pelzer, the genial and popular representative of the Kriterion Sales Corporation, having completed a trip as far as Minneapolis, has just started on an extensive journey through the South and will visit the Pacific Coast cities as well.

MOONEY BECOMES MANAGER OF A DIVISION FOR FOX

Paul Mooney, former manager of the Cleveland exchange of the Fox Film Corporation, has been appointed division manager, having under his charge the exchanges at Cleveland, Detroit, Cincinnati and St. Louis.

VANDAWALKER TO COVER INDIANA

D. M. Vandawalker, traveling representative for the General Film Company in Indiana for the last three years, has joined the World Film Corporation, and will cover the same territory.

S. & S. FILM COMPANY, DETROIT, ENTERS THE FIELD

The S. & S. Film Company has started in business at 71 Griswold street in the Campau building, Detroit. The firm consists of S. Stack and C. Steinfeld.

occupy large space in the Wight Building, 1433-37 Champa street, Denver, Colo.

Extensive alterations are being made in this building to accommodate the V-L-S-E; a large vault is being installed, and a spacious and handsome projection room fitted up. The Denver office will cover New Mexico, Colorado, Wyoming, Utah, and sections of Montana, Idaho, Nevada, South Dakota and Nebraska. The Salt Lake City sub-office will serve the latter sections, and also Utah.

With the organization of the Denver branch office, the V-L-S-E now has fourteen main branches throughout the country, and five sub-offices—an interesting commentary upon the growth of this company in the six months since it began operations.

FILM NEWS FROM FOREIGN PARTS

Special to MOTION PICTURE NEWS

London, September 30.

MUCH apprehension has been displayed lately as to the methods the British Government would adopt to obtain revenue toward meeting the cost of the war, and the fear which had been openly expressed that maybe the Government would tax the cinemas and amusements as in France, was dissipated today, the Budget proposals containing nothing likely to interfere with the cinema industry. With an increasingly heavy burden of debt to meet, it is too much to hope that the Government will allow the hundreds of cinemas to be immune from extra taxation which may be necessary in the future.

In the early part of next year, J. D. Walker, who handles all the Famous Players and Lasky Films in England, intends with a party of British exhibitors to visit America. They intend to make a close survey of the American trade, and will according to present arrangements, be shown by Carl Anderson some of the leading American cinemas. I am told that the itinerary is to include a visit to the Famous Players and Lasky Studios.

The appearance of the stage comedian in the film promises to open up a new sphere for the comedy, and one likely to coincide with the desires of cinema patrons. Billy Merson, the well known comedian, has made arrangements with the Globe Film Company to produce films for them for two years.

Caine Praises "Eternal City" Film

Hall Caine, author of "The Eternal City," which has been filmed by Famous Players, has written sayings that "never before to his knowledge has modern Rome been so faithfully, so vividly, and so dramatically presented. I wish every success to the wonderful film, and feel honored that a work of mine should be associated with it."

The "Kinematograph and Lantern Weekly" said in part: "We congratulate the Famous Players Film Company upon the complete and signal success of their effort in every way, for the production stands out as one of the best that has been submitted for public approval. It is a real classic in picture production and words are inadequate to thoroughly express our full and emphatic admiration of the subject, which we are convinced will meet with as hearty a reception from the public as any previous subject has yet enjoyed."

The "Bioscope," another eminent British trade authority, has this to say concerning "The Eternal City": "That the Famous Players Company should have had the courage and enterprise to conceive and consummate so ambitious a scheme is charac-

teristic of their well-known policy of sparing neither money nor effort in perfecting their films.

"Thanks to its makers, 'The Eternal City' is a production planned and executed on a grand scale. In Mr. Caine's novel the producers had a story giving the utmost scope for spectacular display and scenic ornamentation. They determined to make the very best of their material, and the result is ready for all the world to wonder at.

"If we were asked to describe 'The Eternal City' in two words, we might be tempted to call it the 'super-scenic' film.

"'The Eternal City' is not merely a monument of enterprise, however. After one has exhausted all its unique settings and impressive spectacles, there still remains Hall Caine's highly original and dramatic story.

"In conclusion, we cannot do less than say that 'The Eternal City' is likely to enjoy something approaching an eternal run!"

Film Versions of Novels Popular

Film versions of popular novels are enjoying a good run of prosperity at this time, and the public are showing a decided liking for those which possess compactness and plenty of incident. The London Film Company's version of "Trilby," featuring Sir Herbert Tree, can be taken as a fair representation.

Hirers of films are showing a liking for two and three-reel films, particularly dramas. Lengthier films do not seem to appeal to the British with the same force as they do to America. Lubin's Billy Reeves comedies have received a very good reception.

The Trans-Atlantic Company have secured the services of Percy Nash, formerly of the London Film Company and the Neptune Company, and he will take charge of one of the producing companies. Among his leading films have been "Little Minister," "In the Ranks," "Enoch Arden," "Harbour Lights," etc.

English exhibitors are looking forward to Edison's "Vanity Fair." Despite changes in the renting arrangements of several film firms, the Edison Company maintains strong open market programs.

"The Birth of a Nation" has arrived, and I hear that before the film will be released to the public some of the more painful episodes of the film will be deleted. This epoch making film will be a veritable record breaker, it is expected.

Although British firms are becoming more active in the production of films they have got to go a long way yet before they can reduce their imports. Fully eighty per cent of the films one sees at the cinemas are of American origin, the remainder being imported from other countries or made in England. Renaissance

Films are producing sentimental comedy, juvenile plays and melodrama; Hepworth's, three-reel dramas; Cunard Films, refined drama; New Agency Company, single reel dramas with novel situations and comics; B. and C. Company, comedy and drama, particularly psychological themes; Barker's, original dramas. Each of these films are open to consider scripts.

Leading English films ready for export are:

"The Builder of Bridges" (Kineco Cardiff, Ltd). Five reel drama being a wonderful exposition of human feeling and affording plenty of scope for chivalrous acting.

"The Ivory Hand" (Clarendon Film). In the prologue to this pretty three reeler are given some lovely glimpses of China, which the settings represent. The plot is permeated with the Oriental atmosphere, and there is an abundance of action.

"My Old Dutch" (Ideal Film Co.) Featuring Albert Chevalier. A great film founded on a famous song. Humor and pathos are choicely blended and the film is one of the outstanding successes of the year.

"Esther Redeemed" (Renaissance Film). An adaptation of Arthur Bertram's play "The Wolf Wife." This film borders on the melodramatic, and is full of exciting passages.

"A Vagabond's Revenge" (Cunard Film). Three reeler. A fascinating story of Cupidity and plotting. Interior settings are unique and photographic quality is excellent.

Yorkshire Cine Co.'s Productions: "A Bid for a Bounty" (509 feet); "The Counterfeit Cowboy" (999); "The Tell-Tale Crystal Globe" (956); "Curing Uncle" (972); "Putting on the Flounce" (861); "The Wooing of Louie"; "The Acrobatic Heroine." Lily Ward is now appearing in comedies, first of which will appear in the course of the next few days, to be handled by the Yorkshire Cine Company.

H. A. Browne and Co.'s Productions: "Silas Simple's Love Affair" (700 feet); "Pimple's Motor Tour" (850 feet); "Pimple's 3 O'Clock Race" (550 feet); and "Pimple's Some Burglar" (724).

"The Call of the Song" (H. A. Browne and Co.'s), 730 feet drama showing how a canker of jealousy played havoc with the happiness of a man's home.

FRED. GRONBACK.

WAR FAILS TO CHECK PROGRESS OF PARIS CINEMAS

Special to MOTION PICTURE NEWS

Paris, Sept. 30.

It is marvelous indeed what difference sometimes an entrance to an establishment will make to the business.

Over twenty years ago a company erected a huge establishment known as the Tivoli. It is situated in the neighborhood of the Place de la Republique, but had no entrance from the main street. It is a very large building, surrounded by gardens, and was originally intended for a skating rink.

As it did not pay, it was soon replaced by dancing. This failed to attract any people and a stage was built, vaudeville acts were given, but nothing would get the Parisians to go there. It was closed and occasionally used as a political assembly-room. It remained closed for many years in spite of all sorts of amusements that were tried, but not one of them proved a success. Three years ago Mr. Sandberg, a well known man in the kinema trade, took a chance and opened it as a kinema theater, but could not make it pay. Mr. Sandberg is not a man to give in so easily. He therefore bought a large piece of property on the back of the Tivoli, had it pulled down and built a fine spacious entrance leading from the main street. With this new entrance the fortune of this establishment was assured. The place seats comfortably 3,000 people, and it is crowded twice a day.

Of course, credit must given to the able management of Mr. Sandberg, who always has the best shows in Paris.

War Affects Trade Journals

For more than eight months after the war began, not a single trade journal was published in Paris. Everybody had to join the army, and most of the offices had to close. The "Ciné Journal" and the "Cinema" both made their appearances two months ago, but only twice monthly instead of weekly, as they used to appear.

The Italians are following their French comrades. Here is a letter published in the "Cine-Fono" from its chief editor. It runs:

"My dear Director—It would be unpardonable if I, who have been fighting with my pen for national independence, would remain at my office and watch thousands of our men fighting on 3,000 and 4,000 meter high mountains for Italy's freedom. I am going to join them. I am off where fate calls for me. Pen and sword have never agreed together. Up till now I have been using one to defend our interests. Now I am going to use the other in the interest of all. Eviva l'Italia.

"MARIO."

Miss Haley, a well known film renter in Paris, has secured the exclusive rights of a most interesting film, "L'Emprunte de la Patrie." It was exhibited to the trade and obtained a genuine success.

For the first time in the history of the kinema a long film like the one to be shown next week, called "Three of Hearts," is to be seen at the Chatelet. Mr. Mary is the man to try this venture, and when taking a stroll through Paris he has a right to be proud of himself, as it is impossible to pass a boulevard, street, square or building without being confronted with a large card bearing the legend of three hearts. As by magic all letters, papers, parcels one gets delivered all bear this sign for the last three weeks. The date of showing this picture is most anxiously awaited by all Paris.

A new renting agency, "Agence Cinema-



VALESKA SURATT IN ONE OF THE 150 HANDSOME GOWNS SHE WEARS IN "THE SOUL OF BROADWAY"

togr. Européen," has lately been opened, and their exclusives which they have exhibited at the general showrooms have proved a decided success. One film especially, "Vive la Patrie," was immediately booked for a good many months.

Mr. Harry, another of our renters, is going fast ahead. He has secured the agency for France of the London Film, Clarendon, New Agency, and the American Film Com-

pany. He showed two great films this week, "Le Petit Heros Belge and La Petite Vedette Lombarde." The last one created quite a sensation. It is one of a series from the celebrated Italian poet de Amicis.

"La Fille du Boche," the most sensational film of the season, as it is called already, is soon to see the light. All Paris is talking of it and anxious to see it. "The Martin," of course, made it so very popular.

Last Friday took place the awaited opening of the Gaumont Palace. This is always a welcome event in Paris, as it is a great favorite cinema of Parisians. The headliner of the program was "L'Autre Devoir," of their own production, and was greatly appreciated by the large audience. I was surprised to find an American film on their opening night. It is quite an exception, as their programs are usually their own films. The film was a Keystone and pleased immensely.

I also had an opportunity to see another anxiously awaited film called "The Last Dance," by the Film d'Arte Italiana, with Mlle. Napierkowska as principal. It is a nice picture, well staged, dresses and decorations very rich, but as to the scenario, I don't think much of it.

Mlle. Lina Cavalieri who, a short time ago, signed a contract with an Italian film producing company, has spent a few days in Paris at the great Paquins, where I am told she has ordered the dresses for the new production, which amount to over a half million of francs. G. KACZKA.

Lubin Company of 16 Under Lewis Off to Arizona for "Great Divide" Scenes

MAKE-UP came off early, scripts were folded up hurriedly and nearly the entire acting force at the Lubin plants at

ton and Mr. Peters, there was: Mary Moore, Marie Sterling, Warner Richmond, Hayden Stevenson, Ray Chamberlain, four



LUBIN COMPANY LEAVING FOR GRAND CANYON, ARIZONA

Betzwood, Indiana avenue and Glenwood avenue, ran over to the Broad street station to bid "pleasant journey" to Director Edgar Lewis and his group of sixteen, who left for the Grand Canyon of Arizona last week to begin work on the exterior scenes of "The Great Divide."

A special car was attached to the through Chicago train and every detail for the comfort of the players was looked after under instructions from Messrs. Singhi and Lowry. Miss Clayton's stateroom was a bower of American beauty roses.

In addition to Director Lewis, Miss Clay-

camera men, two carpenters and scenic artist.

The company expects to be gone about three weeks, then to return to Philadelphia to complete the interiors of the play.

SELIG POLYSCOPE FILMING BELMONT DAVIS SUBJECT

Charles Belmont Davis' short story entitled "The White Light of Publicity" has been adapted to motion pictures and is being filmed in one reel at the west coast studios of the Selig Polyscope Company under the direction of Lloyd B. Carleton.

Looking Ahead With The Producers

CRANE WILBUR TO APPEAR IN AN ANTI-WAR DRAMA, WRITTEN BY HIMSELF

CRANE WILBUR has branched out into a scenario writer, in which endeavor he bids fair to gain wide recognition, if his effort may be taken as a criterion.

Mr. Wilbur has written a drama, por-

TENSE MOMENTS IN "THE VINDICATION," CENTAUR FEATURE



THIS TWO REEL DRAMA, STARRING MABEL VAN BUREN, WILL BE RELEASED OCT. 21 ON THE MUTUAL PROGRAM

traying the curse of war, called "The Blood of Our Brothers," which David Horsley, under whose direction the star is appearing, pronounced the strongest argument against war ever advanced. Immediate arrangements were made for the production of the play, and it is now being picturized at Mr. Horsley's studio in Los Angeles, with Mr. Wilbur in the principal role.

While "The Blood of Our Brothers" is a drama of war sounding a note of peace that is timely, it is by no means a preachment. It is written as an allegory and the charm of this sort of treatment is manifest throughout.

The scenes are laid in no particular country, and the costumes of the characters are typical of no nation. The characters themselves are symbolic. The pivot of the story is Kindheart, a simple shepherd youth, who shows to the world the fallacy of the argument that might is obtained by the sword. Mr. Wilbur plays Kindheart. Other principal characters in the play are Devotion, played by Celia Santon; Valor, interpreted by Carl Von Schiller; Infirmary, depicted by Ed. Collins; and Loot and Lust, played respectively by Victor Rottman and Harry DeRoy.

"The Blood of Our Brothers" is to be in three reels and will be released Wednesday, October 27, in the regular service of the Mutual program. Arthur Maude is directing.

Mabel Van Buren, late leading woman in Jesse L. Lasky productions and who recently signed with David Horsley, makes

her initial bow in a David Horsley production on October 21, when "The Vindication," a two-reel Centaur Feature, will be released on the Mutual program.

"The Vindication" is a story of the

gambling evil, and in it Miss Van Buren plays the part of a wife whose loyalty saves her husband's life after he has been stigmatized through circumstantial evidence with the guilt of a crime committed by a fellow-worker. The play is said to possess a strong moral lesson.

In the cast besides Miss Van Buren are John Oaker, Clarence Baker, John Brennan, W. H. Bainbridge, Captain Jack Bonavita and the Bostock animals. Part of the action of the play takes place in a zoo at an amusement park and in these instances effective use has been made of the Bostock animals. "The Vindication" is directed by Carl M. LeViness.

GEORGE KLEINE ADDS WELL KNOWN VAUDEVILLE TEAM TO HIS ROSTER OF COMEDIANS

THE list of professional fun-makers in George Kleine's comedy company headed by Bickel and Watson, is growing steadily. Already it includes, in addition to Bickel and Watson, almost every type known to the American theatre. Recently the vaudeville team of Crimmons and Gore were added, following the engagement of Snitz Edwards and Maxfield Moree.

In the opinion of many there is no better known team of slap-stick comedy artists than Bickel and Watson, whose work in the early Ziegfeld "Follies" shows did much to insure the success of Florenz Ziegfeld's unique entertainment. Their subsequent vaudeville tours were triumphal marches,

BUSHMAN AND BAYNE IN SCREEN VERSION OF NEW NOVEL

"The Yellow Dove," a novel which is the latest from the pen of George Gibbs, and which is to be published by D. Appleton & Co. during the present month, has been accepted from the manuscript by the Metro Pictures Corporation for production on the screen, and Francis X. Bushman will be the star.

The story is one of international politics concerning the present European situation, in which the hero plays the difficult role of spy. The story, while dealing with circumstances surrounding the war, is not a war picture.

The story was considered in manuscript before it was seen by the publishers of the book, and was accepted by the scenario department immediately after it was read.

A strong cast will support Mr. Bushman and Beverly Bayne will be his leading woman. The picture will be made by the Quality Pictures Corporation, and production will begin within a week.

"RAVEN," WALTHALL SUBJECT, FULL OF PHOTOGRAPHIC ILLUSIONS

"The Raven," Essanay's six-act feature photoplay, founded on George C. Hazelton's play of Edgar Allan Poe's life, is replete with photographic illusions. In one of these Henry B. Walthall, Essanay's leading man, who has the leading part in the play, dreams that in a duel he kills his worse self, and he is seen in the duel in two likenesses, each facing the other with the sword. Mr. Walthall takes both parts himself.

In another scene in which Poe's soul is supposed to leave his body, Mr. Walthall, while remaining seated in a chair, also is seen to arise and walk off at the same time.

as they have invariably been the laughing hit of any bill that bore their names.

Snitz Edwards who has spent nearly thirty-five years on the stage, will be remembered for his work as the leading comedian in "The Queen of the Moulin Rouge," "The Silver Slipper," "The Man Who Stood Still," "High Jinks" and others.

Crimmons and Gore almost equal Edwards' record of years devoted to the amusement of mankind.

One of the recent acquisitions to this notable list of fun-makers is Maxfield Moree who can do a polite Broadway "souse" or a vacant-eyed lunatic.

ALL STAR FEATURE DISTRIBUTORS, Inc.

SOL. L. LESSER, PRES.

PRESENTS

SALISBURY'S

PICTURES OF

Wild Animal Life in America

Six thrilling reels attested to be a masterpiece
on Wild Life in our own great country, far
superior and different to anything ever produced



Indian Pulling Lion from Tree by the Tail

Salisbury's Wild Life Pictures

Believing that every man, woman and child that breathes has a deep affection for and is a lover of wild life of the field and stream, the noted author, sportsman and authority on animal life, Edward Salisbury, has devoted the past several years to the making of motion pictures that would faithfully depict on the screen the true life and habits of the fish and wild game as seen through the eyes of a true sportman. Each subject has been handled with minute attention to every detail connected with its life. The hunting scenes, covering as they do many of the game birds and animals, lend many thrills. **Action and fidelity to nature is the keynote of these wonderful pictures.**

No phase of wild life has been neglected by Mr. Salisbury, from the thrilling episodes showing the capture alive of great mountain lions, bear, lynx, to the visits to the United States biological survey, where the different animals and birds have been photographed.

We also see the capture of various wild beasts and birds of prey, which inhabit America. A California goose hunt; the game birds of the West; the life of a trout; a quail hunt over trained dogs; ducks; geese; pelicans; great blue heron, and many other birds and fish. But all together, aside from their solid and truthful educational value, the romance of the open, the call of the wild, appeals with an irresistible power to all young people and grown-ups, whose blood has not lost all of its red cells.

These pictures are quite unlike all other animal and nature pictures; in that they are full of action and, while showing the details of wild life, the subjects are not far away from the camera.

The varied aroma of the woods, the tang of camp-fire smoke, and the resinous smell of Northern forests seem to be evoked when you watch the pictures, so realistic is their quality.

You have seen all kinds of animal pictures from foreign lands but these are the only pictures ever exhibited of wild animal life in our own great country where, amidst the scenic wonders of our rugged mountain ranges, our streams and valleys, some of the most ferocious animals and birds of prey roam, some of which we are familiar with and some which have heretofore been unknown.

WHAT OTHERS SAY

"The Salisbury Wild Life Pictures are the most interesting and wonderful pictures of fish and game life ever taken. Everyone should see them."

California Fish and Game Commission.

"In my opinion, the Salisbury Wild Life Pictures are more interesting and far superior to the Rainey-Hunt Pictures."

SID GRAUMAN,
Managing Director Loews Empress.

"The pictures which you exhibited to the thousands of children here today are beautiful. Few of us can see much of the domestic life of our friends in furs, fins and feathers, but by these pictures every one can study their habits more thoroughly perhaps than most of us could in half a lifetime.

Sincerely yours,
LUTHER BURBANK."



The Bear Hunt

"Imagine the courage of an Indian who would climb a tree and pull a lion out by the tail. It sounds unbelievable, doesn't it; but you see it all in the wonderful Salisbury Wild Life Pictures. These pictures make the blood tingle. When we say that these are the greatest pictures ever produced, we speak sincerely."

TURNER & DAHNKEN,
Tivoli Theatre, San Francisco.

"Salisbury pictures play return engagement at Tivoli—This is the first time in the history of the Tivoli Theatre that a motion picture film has returned at the request of the public."

S. F. Chronicle.

"Wild Life movies thrill spectators."

S. F. Examiner.



As Far as He Can Go—Wild Cat Treed by Dogs



You have seen all kinds of Animal Pictures from Foreign lands, but these are the only pictures ever produced of

Wild Animal Life in Our Own Great Country

where, amidst the Scenic wonders of our rugged mountain ranges, our streams and valleys, some of the most Ferocious Animals and Birds of Prey roam, some of which we are familiar with and some which have heretofore been unknown.

SEE AMERICA FIRST

BLANCHE RING IN A TRIO OF SCENES FROM "THE YANKEE GIRL," NEXT MOROSCO RELEASE THROUGH PARAMOUNT



QUIRK TO STAR IN HARVARD ONE AND TWO REEL COMEDIES

Billy Quirk, screen comedian, has been engaged by the Harvard Film Corporation, of 231-33 Tenth avenue, New York, to star in and direct that company's brand of one and two part comedy films they are soon to release.

Billy Quirk has starred with Biograph, Vitagraph, Solax and with Universal. In the Harvard comedies he will appear in an entirely new character, a creation of his own.

The Harvard Film Corporation has been established since 1912 and has a well equipped printing and developing plant. Frank P. Donovan, formerly moving picture editor of the New York "Star," and associate editor of the "Photoplay's Weekly," is manager of production and scenario editor.

Tammany Young, star of "Bill the Office Boy" series and a Mutual and Griffith star, Marie Weirman, late leading woman for King Baggot, Ben Wilson, Maurice Costello, Harry Myers and others, Marie Rohmere, Laurie Macking, of Keystone and Biograph, have been engaged to support Billy Quirk. Later Tammany Young will head a comedy company of his own, as the Harvard people figure three reels of comedy per week in about a month's time.

EMOTIONAL SCOPE FOR WALTHALL IN "THE OUTER EDGE"

Henry B. Walthall, Essanay's leading man, has ample opportunity to display his emotional ability in "The Outer Edge," Essanay's three-act photoplay, adapted from Henry Oyen's novel, "Beyond the End of His Rope."

As in "The Circular Path," he is called on to assume the character of one down and out, but this time he is a physician instead of a minister. Once a noted surgeon, he sinks to the lowest depths by dissipating, but saves a child by his skillful operation, and realizes that man can save himself only through right living.

THE DREWS PREPARING NEW COMEDY FOR NOVEMBER RELEASE

Mr. and Mrs. Sidney Drew and Florence Natol are preparing a one-part comedy, "Romantic Reggie," for a special Sidney Drew Day release early in November.

KALEM PRODUCING "BLACK CROOK" ON LARGE SCALE WITH ORIGINAL CHORUS NUMBERS

A SMALL army of people is working at top speed over at Kalem's Cliffside (N. J.) Studios, these days. In one part of the grounds, a score or more of girls are assiduously practising the intricate steps of a chorus number. On one of the big stages, men are busily engaged in constructing fairy grottoes, gnomes' dens and other like places. On still another stage, a company of people dressed in the garb of other days, are working under the eye of Robert G. Vignola, the Kalem director.

The reason for all this activity lies in the fact that Kalem is engaged upon the task of filming a four-act production of "The Black Crook," the famous extravaganza which created theatrical history and which excited such a furor when first presented at Niblo's Garden, New York City, in 1866.

E. P. Sullivan is to play the title role and assist Mr. Vignola produce "The Black Crook." Mr. Sullivan, probably, more than any other individual, is qualified to act in this dual capacity by virtue of his having appeared as Hertzog, "The Black Crook," upwards of five hundred

times upon the legitimate stage, and having staged the extravaganza for the Kiralfy Brothers.

Mention has been made of the score of girls rehearsing chorus numbers for the Kalem production. Chorus girls, as we know them today, were first introduced to the American public in "The Black Crook," and created a tremendous sensation. The Kalem production also established a precedent, since in it, for the first time in the history of motion pictures, are seen chorus numbers originated exclusively for use in a photoplay. These numbers are being rehearsed under the direction of Julian Alfred.

Incidentally, Roland Bottomley, the English star who appears in another Kalem feature, "The Net of Deceit," makes his bow as a permanent Kalem star, in the role of Rodolphe. It was due to Mr. Bottomley's work in "The Net of Deceit," that he has been added to the Kalem stock company. The date upon which "The Black Crook," is to be issued will be announced shortly. The feature will be released in regular service.

MOROSCO TO PRESENT BLANCHE RING IN PICTURE VERSION OF "YANKEE GIRL" WITH MUSIC

FOR its next release the Oliver Morosco Photoplay Company announces Blanche Ring, the celebrated comedienne, in "The Yankee Girl," a film adaptation of her comedy triumph of several seasons ago.

Beautiful marine scenes taken at the world-famous Catalina Islands, the hacienda scenes taken at the Fernandez Sanchez ranch house, a landmark 150 years old, half-way between Los Angeles and San Gabriel, and one of the historic taverns of the Mission days, together with many other pretty scenic displays, afford a picturesque background. The story is a comedy drama of a copper feud in the tropics, of the light, breezy American variety, and one that will entertain young and old alike, replete with humorous situations and with a touch of dramatic romance.

Supporting the star is an exceptional cast, including Forrest Stanley, the former Burbank theatre star who plays opposite Miss

Ring; Herbert Standing, the veteran English actor and master of make-up; Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray, Bonita Darling, Lydia Yeamans Titus and Syd de Grey. Each character has been filled by an artist particularly adapted to it, and a more appropriate selection of players would have been a difficult task. "The Yankee Girl" will be released on the Paramount Program, October 25.

A special musical program will be arranged for this release by George W. Beynon, Inc., which will include many of the song hits which Miss Ring has made famous, such as "Rings On My Fingers," "Bedelia," "Yip-I-Addy-I-A," and others of equal renown. In one scene where Miss Ring appears at the piano she played "I'm On My Way to Dublin Bay," and this popular air will be offered in the musical score for this particular scene.

**ADELE FARRINGTON WILL ADD
GAYETY TO "BUCK PARVIN"
SUBJECT**

Adele Farrington has been engaged especially for the lead in "This Is the Life," the third of the "Buck Parvin" series from the pen of Charles E. Van Loan, now in production at the Santa Barbara studios of the American Film Company, Inc. These pictures, released on the Mutual program under Mustang brand, have attracted attention



ADELE FARRINGTON

in film circles for their originality, tense situations and humor.

Miss Farrington essays the role of Mrs. Addie Gribble, a lay person afflicted with an unconquerable ambition to shine as a picture star. The author has woven into the story a cascade of gems from his storehouse of fun and Director William Bertram has made an accurate and effective transition to the screen.

SCENES FROM TWO CURRENT RELEASES ON THE MUTUAL PROGRAM



"THE MIRACLE OF LIFE" (Mutual Masterpicture) AND "TWO SPOT JOE" (Mustang)

Miss Farrington has the support of Art Acord as Buck Parvin. The fourth of the Van Loan series is now being adapted by William Pigott and will be called "Film Tempo."

**CENTAUR ANNUAL FEATURES STAGED
ON DEAD MAN'S ISLAND**

Director Frank E. Montgomery is staging for the Centaur Features a series of pictures with African settings under the title of "Stanley's Adventures in Africa." The first of the series is calley "Stanley's Search for the Hidden City," and was released Thursday, September 30.

The first picture begins with H. M. Stanley, a reporter for a metropolitan daily paper, starting for South Africa to discover a hidden city. He is accompanied by two assistants. Upon arriving in the foreign country they become implicated in a series of adventures which threaten to put an end to their quest. With difficulty they escape the bonds by which they have been held and proceed further into the interior to carry out their mission.

The second picture of the series is called "Stanley's Close Call," and recounts another experience of the adventures. It is released Thursday, October 14. Every two weeks another episode of the "Stanley series" will be released. The releases for the intervening weeks will be supplied by a company producing animal pictures under the direction of Carl LeVeniss.

Montgomery's company is staging the African scenes at Dead Man's Island in the Pacific Ocean.

**REMARKABLE "SETS" PROMISED IN
HELEN WARE SUBJECT**

There are some excellent street scenes in the Universal production "That Lass o' Lowries," the picture which has just been completed by Robert Leonard, with Helen Ware in the leading role, and when it is released the public are going to see some of the finest "sets" ever shown on the moving picture screen, it is said.

The picture deals with life in the Welsh mining district and is a dramatic story of the life of a girl who is unfortunate in having a father who is a hard worker, hard drinker and hard fighter, and is familiarly known among the women of the pit as "That Lass o' Lowries."

The scenes supposed to represent streets in a Welsh village are said to have been correctly reproduced by Director Leonard. Some of these scenes were reproduced from actual photographs sent over to Universal City from Fishguard, where a representative of the Universal had them taken.

**K. AND R. COMEDY TO SHOW ANTICS
OF FAMOUS BEAR CUB**

The little bear cub which created a sensation on Broadway, stopped traffic and caused its little bearship to fall into the hands of the law, appears with Charles T. Aldrich in the K & R Company's new photo play novelty, "The Magic Toy Maker." It creates no end of fun in the toy shop scene, and puts up a three-round bout with a mechanical cat, which causes the mechanical dog to go into convulsions.

HAZARDOUS EXPLOITS AND THRILLING INTRIGUE UPPERMOST IN KALEM RELEASES JUST NOW



TWO SCENES FROM "A TEST OF COURAGE" AND "THE RESCUE OF THE BRAKEMAN'S CHILDREN" (HAZARDS OF HELEN SERIES)—RICHARD BOTTOMLEY IN "THE NET OF DECEIT"

GLADYS HANSON IN "PRIMROSE PATH" FOR UNIVERSAL

Gladys Hanson, remembered for her work as leading woman for E. H. Sothorn, Henry Miller and Kyrle Bellew, is now engaged in making "The Primrose Path" for the Universal Film Manufacturing Company.

The picture is being made at the Imp studio under the direction of Theodore



GLADYS HANSON

Marsden and will be finished in about three weeks' time. The scenario was written by Bayard Veiller, from his play of the same name, and offers excellent opportunities for an actress of such dramatic ability as Miss Hanson. Veiller also wrote "Within the Law," which had a remarkable run in New York a couple of years ago.

The picture which she is now making for the Universal does not mark her debut in moving pictures, for she did "The Climbers" and "The Evangelist" for the Lubin Company, and "The Straight Road" for the Famous Players Film Company.

FOUR NATIONS REPRESENTED IN NEW CHAS. K. HARRIS PRODUCTION

The new Charles K. Harris picture, "For Sale: A Baby," which is being produced by Perry N. Vekroff at the Kinemacolor studio at Whitestone, and which will be released through the World Film, is not only a study on the subject of race prejudice. It is a melting pot in itself. In its cast and directing force are representatives from four nations of Europe, some of which are at war.

Arthur Donaldson, who plays the role of "Jacob Cohen," the pawnshop keeper, is Swedish, having been born in Sweden and educated there in music. Sonia Maselle, the charming Russian girl who plays "Rachel Cohen," Jacob's wife, was

born in Warsaw, and was held a political prisoner in the land of her birth before she came to America. Mr. Vekroff, the director, is a Bulgarian. He was educated in court circles for the diplomatic service, and served for some time as a secretary to the King. Camille Dalberg was born in Germany, and is half German. The other members of the company are Americans.

FIRE CAUSES SHIFT IN KNICKERBOCKER RELEASES

That there's many a slip in the producing game has been demonstrated in the instance of the Knickerbocker Star Feature, "The Dragon's Claw," directed by Stanner E. V. Taylor, which will be released October 13.

It was originally contemplated to release this feature near the end of September and the picture was taken with that in view. But while the negative was at the factory, disaster befell the feature when over 1,200 feet of it was destroyed by fire. This has made necessary the re-engaging of the cast and the retaking of scores of scenes.

Fortunately, Knickerbocker Star Features, believing in preparedness, were not caught entirely off their guard, but had their next feature far enough under way to shove its release date ahead to September 29, the original release date of "The Dragon's Claw."

The name of this feature is "The Girl from Tim's Place," a picturization of Charles Clark Munn's well-known novel.

Following their policy of a star in each release, Knickerbocker Star Features present Maude Fealy in the leading role of "Chip."

VITAGRAPH PRODUCING CURWOOD STORY OF NORTHWEST

Virginia Pearson, Ned Finley and George Cooper have commenced work on James Oliver Curwood's story of the Canadian Northwest, "The Hunted Woman," which is being produced for the Vitagraph Company by S. Rankin Drew.

FLORIDA TROOPS ADD MARTIAL COLOR TO KALEM STORY OF WAR AND INTRIGUE

THE troops of the Florida National Guard play an important part in Kalem's new three-act "Broadway Favorites" production, "The Net of Deceit." The picture was filmed during the recent maneuvers of the Florida troops, thanks to Adjutant General John Foster, the commanding officer.

Roland Bottomley, the English star who has appeared in a number of Broadway successes, is featured in "The Net of Deceit," and the cast supporting him is headed by Miss Alice Hollister, the popular Kalem star. Mr. Bottomley appears in the role of David, a fisherman.

According to the story of "The Net of Deceit," a foreign government learns that a powerful explosive has been invented by Mallott and that the latter is about to sell the formula to this government. Le Farge and his companion, Gabrielle, an adventuress, are thereupon commissioned to obtain it by hook or crook. Efforts to purchase the formula

TWELVE STAGE STARS FEATURED IN FIRST KULEE RELEASE

The Kulee Features, Inc., a new moving picture organization makes its debut October 19, with the production of a multiple reel feature, entitled, "How Molly Made Good."

No less than twelve recognized stars of the legitimate stage assisted the heroine in this production. They include Leo Ditrich-



MARGUERITE GALE

stein, Cyril Scott, May Robson, Lulu Glaser, Julia Dean, Charles J. Ross, Mabel Fenton, Henry Kolker, Julian Eltinge, Henrietta Crosman, Robert Edeson and Madame Fjorde.

The scenario was written by Burns Mantle, and Marguerite Gale, a new beauty of the screen, is featured in the role of the heroine.

William Steiner will have charge of the sale and distribution of the picture.

from Mallott failing, the two plan to get it from his secretary, an impressionable young man named Fanshell. LeFarge and Gabrielle follow the inventor to the government reservation.

There, time hanging heavily upon her hands, Gabrielle amuses herself by carrying on a flirtation with David, a young fisherman. David, who takes the affair seriously, is later astounded when Gabrielle refuses his offer of marriage and mockingly spurns him. The shock drives the young man to the verge of insanity. "The Net of Deceit" will be released in regular service October 25.

"SONNY JIM" THANKSGIVING STORY WILL BE CONNELLY'S NEXT

Bobby Connelly is playing the lead in a Thanksgiving story entitled "Sonny Jim and the Family Party," a Sonny Jim story said to be of exceptional appeal and timely interest. It is being produced for the Vitagraph Company by Director Tefft Johnson.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PENNSYLVANIA CENSORS, REVERSING THEMSELVES, PASS "MORTMAIN" AND "BLINDNESS OF VIRTUE"

AFTER having unequivocally barred two of the strongest photoplay features now before the public, "Mortmain" and "The Blindness of Virtue," released through the V-L-S-E, the Pennsylvania Board of Censors have reversed themselves and will permit these two productions to be shown.

In the case of "Mortmain," the first intimation the producers had that the feature did not meet with the approval of the Pennsylvania judges was received on Thursday afternoon, September 2. The Philadelphia office advised Mr. Irwin that the censors had decided that "Mortmain" was unsuitable for the screen, not on the ground that it was "immoral," "improper," "sacrilegious," "obscene" or "indecent," but solely because they regarded the picture as being too powerfully dramatic.

As a matter of fact, it was stated that the board admitted that the picture was absolutely clean, and free from even the slightest suggestion of immorality.

The action which followed the receipt of this information was sure and fast. Mr. Irwin enlisted the services of prominent Philadelphia attorneys, Messrs. Conlin, Brenton & Acker, and instructed them that they were to proceed with the utmost firmness and dispatch. They were further instructed to be prepared to take the case to the highest court in the state, in the event of an adverse decision.

The attorneys were a close second to Mr. Irwin in the dispatch with which they worked. They immediately served upon J. Louis Breiting, chairman of the Board of Censors, a notice, demanding a review, as provided for by the statute in Pennsylvania, before an appeal can be taken to the Court of Common Pleas. Furthermore, they insisted that this review occur without delay.

They also demanded that this review should be witnessed by a disinterested authority. The review was given the following afternoon (Friday), with Mr. Breiting, and Dr. Oberholtzer both present. The dramatic critic of the "Ledger," notwithstanding the assurance that had been given, was refused admission. Mr. Breiting and Dr. Oberholtzer, however, were just as adamant in their viewpoint of "Mortmain" after the second showing as the first. They conceded that the feature could not possibly, by any stretch of the imagination, be regarded as harmful to the morals of the public, but took the stand

that so dramatically intense was it that it was not to the best interests of the community to permit it to be shown.

The V-L-S-E attorneys immediately filed notice of appeal. The hearing was set for the morning of Friday, September 10. The censors were represented by a special deputy attorney-general and an assistant attorney-general. The Vitagraph Company had left no stone unturned to assemble the most convincing evidence of the propriety of their feature. Mrs. Otis Skinner was on hand to testify to the exceptional merit of the picture, as was the editor of the "Public Ledger," and an editor of the "Saturday Evening Post." The latter witness was prepared to testify that his periodical never published any story until it had passed a Board of Editors, whose principal function is to bar the objectionable. This board set a seal of enthusiastic approval upon "Mortmain," when it was submitted for their columns.

This evidence was to have been supplemented by the testimony of the publishers of the book, which for twelve years has had a phenomenal sale; by Arthur C. Train, the author, and by Margaret Bush, head of the Scenario Department of the Vitagraph Company. Mr. Train was to have been called to outline his purpose in writing "Mortmain," and to establish that this

purpose of his was altogether commendable.

Miss Bush was in a position to state that the scenario had followed the book faithfully, save for the addition of a little more romantic interest. The endorsement of several of Philadelphia's most widely-known surgeons also had been obtained. These specialists had viewed the picture and had given it as their opinion that the theme of the production not only was based upon actual surgical facts, but that its technique in bringing out these facts was absolutely correct in every detail.

The legal representatives of the board asked for an adjournment, immediately following which counsel for the Vitagraph, together with Miss Bush and other authorities of prominence, met at conference to discuss the subject informally. As a result of this conference, the board withdrew from their former position and declared that the picture could be shown.

Representatives of the Essanay Company in their contention against the blacklisting of "The Blindness of Virtue," followed a somewhat similar course, obtaining the whole-hearted support of notables in the world of art and literature, as well as clergymen of all denominations. The attorneys established beyond dispute that there was nothing in the screen version of the widely-known work that could be called offensive or detrimental to public morality, but rather that it is an extremely powerful sermon.

BROKER ARRESTED IN ESSANAY'S CAMPAIGN TO STOP PIRATING OF CHAPLIN FILMS

ABRAM GEORGE LEVI, a moving picture broker, of 145 West Forty-fifth street, New York City, was arrested and arraigned before United States Commissioner Clarence S. Houghton, on a charge of violating the criminal section of the copyright infringement law in respect to an Essanay-Chaplin picture.

According to United States Attorney Harold A. Content, Levi operated as the Chaplin Film Company. It is said that in three months he sold outright at least \$50,000 worth of counterfeit Chaplin films, chiefly in the West. His arrest is the second of the kind in the New York district under the copyright law.

"The profits made by these concerns is enormous, I understand," said Mr. Content. "That can readily be understood, as it costs the film pirates about 3½ cents a foot to duplicate the films, whereas it costs the

Essanay company several thousand dollars a film because of the large salary and royalties paid to Charles Chaplin, as well as money spent in operating studios, special settings, etc."

Levi is specifically charged with infringing the copyright on "The Champion," a film owned by The Essanay Film Manufacturing Company, for which Chaplin is working exclusively. The federal authorities charge that the method used by Levi to get hold of the original films was to call up a renting company that handled the Chaplin films and ask that the latest productions be sent to a certain theatre on a one-day rental basis. As soon as the messenger disappeared, it is said that Levi rushed off with the film to a photographic printing establishment, where he would have a duplicate negative made from the positive films.

Two seizures of fake films also have been made in Chicago and two in Duluth, and others are expected to follow.

George K. Spoor, president of Essanay, has engaged legal talent to hunt down all such cases and to prosecute them vigorously.

"We will continue to prosecute all the Chaplin film pirates until every one is driven out of the country," said Mr. Spoor. "We are making a fight for picture honesty and request that all who know of the faking of films notify us so as to assist in the work of driving out all of these dishonest dealers.

"It is of great importance not only to Essanay to have these men properly punished, but to all picture manufacturers and all exhibitors, as all must suffer from the operations of fraudulent dealers.

"Some so-called film exchanges also are offering to the public: Charles Chaplin in 'The Mix-up' (four reels); 'Ambition' (four reels), and 'The Review' (three reels). Charles Chaplin states that he never appeared in any of the above pictures and never appeared in any four-reel motion picture."

It is declared that some one, realizing the great demand for Chaplin films, has gathered together scraps of some of his earlier plays, and assembled them, to foist them upon an unsuspecting public.

EXHIBITORS MUST FILE ADVANCE LIST OF RELEASES

Exhibitors of Houston, Texas, say that they have been treated fairly by the Censor Board of that city, inasmuch as they were allowed just a little say in the passing on September 15 of an amended censor law.

After numerous conferences between the censor, board and the exhibitors, the amended measure was passed by the City Council. It requires that permits must be issued before any moving picture or public entertainment can be presented, and that picture men file an advance list of their releases with the Censor Board.

The ordinance describes objectionable shows, including those "calculated to promote or encourage racial or sectional prejudices."

Where the picture men of Houston think the amended ordinance will work to their advantage is in the fact that they may file releases three days in advance of presentation, as well as literature of the productions, and by this means the board will be enabled to foresee in advance any "questionable" films, ask for their elimination, and allow the manager to replace them with others.

HEREAFTER, IT WILL BE PICTURES AND FOR NEGROES ONLY

E. M. Stem, manager of the Cozy theatre, Dallas, Tex., attempted last week to show vaudeville performances in his negro theatre, the performers being white women. The police turned off the lights and prevented the first performance.

Manager Stem surrendered his vaudeville license to Police Commissioner Winfrey and was refunded his \$10 license fee. He will continue to run a moving picture show for negroes exclusively.

OHIO CENSOR VANDALS BAR "NATION", BECAUSE THEY "FEAR RACE TROUBLE"

EXHIBITORS in Cleveland, Ohio, as well as all over Ohio, were surprised to learn that the Ohio Board of Censorship rejected "The Birth of a Nation." Their ground for refusing the film to be shown was based on the alleged possibility of its starting race trouble. This would not apply in Cleveland, as the colored population is very small, there being about 3,000 negroes in a total population of over 700,000. The film was booked for a fifteen-weeks' engagement next spring at the Opera House.

"The Birth of a Nation" has been such a success in Pittsburgh that Elsie Ferguson, the legitimate star who appeared at the Opera House last week, had to forego an engagement in Pittsburgh, where she was booked for a week. The film-play attracted such large crowds that it will continue its run indefinitely. Miss Ferguson and company had to take a week of one-night stands to fill in the time for which they were booked originally at Pittsburgh.

How motion picture censorship stands in Cleveland is shown by the remarks made by Peter Witt, candidate for mayor, who, in talks to voters, declares:

"I don't believe censorship is practical. Censorship of motion pictures is a failure."

This remark has brought a great deal of popularity to Mr. Witt and has swung many votes that he would not get otherwise to his candidacy.

State Representative Virgil J. Terrell has come out flat-footed with the announcement that he has joined the ranks of the foes of motion picture censorship. Mr. Terrell believes that the State Board of Censorship should be abolished. He opposed the Besaw bill in the last session of the Ohio Legislature, and is of the opinion that motion picture censorship has no more right to live than would censorship of the press or speech. Mr. Terrell says that, in his opinion, the courts should determine when motion pictures are violations of the laws and an appointed authority should not have the right to fix regulations for film theatre shows.

Cleveland motion picture men declare that they will fight the State censors on the question of free speech. The trial of Sam Bullock, Cleveland motion picture theatre manager, arrested on an East Cleveland squire's warrant on the charge of violating Ohio motion picture censorship laws, set for September 30, was postponed by Squire Schwartz until October 12.

PAUL ALWYN PLATZ.

"SALVATION NELL" AND "FATAL CARD" FALL UNDER AXE OF PENNSYLVANIA CENSORS

THE Pennsylvania State Board of Censors have managed to give the exchange managers of Philadelphia a great deal of trouble recently. The case of "The Secret Orchard" has already been told in these columns. The cases of the Essanay picture, "The Blindness of Virtue," and the Vitagraph's "Mortmain" are told elsewhere in this department.

The next film to fall seriously under the axe was "Salvation Nell," a World feature. After this had been engaged by the Shuberts to open the Metropolitan Opera

House, the feature was refused by the censors. On an appeal to the board, however, by George Beihoff, manager of the World office in Philadelphia, the censors decided to again review the film. It took six sessions of the board, one lasting until five o'clock in the morning, to reverse their first decision and permit the picture to be shown, with some slight changes.

The Famous Players' "Fatal Card" was the next to suffer. This was cut according to the censor's demands, and shown in its mutilated form at the Stanley, with the result that the audience could not understand the story. Stanley Mastbaum, manager of the Stanley, thereupon advertised that the picture would be withdrawn unless the picture would be reviewed again by the board and some of the eliminations restored.

This was done, the censors claiming that their instructions were misunderstood by the Famous Players' exchange. The latter, however, allege they acted exactly according to written instructions of the board.

And now the Geraldine Farrar film of the Lasky company, the much-talked of "Carmen," is under the ban. The censors demand certain eliminations which the company is not willing to make, as they would spoil the picture. Besides, it is claimed that, according to Farrar's contract with the Lasky company, not one word of change can be made in any picture in which she appears. Unless the censors reverse their judgment in the next few days, it is said that an appeal will be taken to the courts of Philadelphia by Stern and Wolf, attorneys for the Paramount people in Philadelphia.

IRENE PAGE SOLOMON.

TOPEKA MINISTER QUIBBLES ON LAW TO COMPETE WITH EXHIBITORS

REVEREND FESTUS FOSTER, one of the moving picture censors of Kansas, is showing uncensored films in his church in Topeka. He gets his films from Chicago.

When asked by the "Motion Picture News" correspondent if this were true he admitted that it was. He stated that he had received an interpretation of the law from the attorney-general, who said that any institution of learning could show uncensored films.

The law says that it does not apply to institutions of learning, so it depends entirely upon the question as to whether or not a church is an institution of learning.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 4.

WYNDHAM STANDING, son of Herbert Standing of the Pallas Pictures and the Morosco Stock Company, and one of the seven brothers who are actors, has been engaged by Thomas H. Ince and arrived at the studio this week for work in NYMP Triangle productions. At present he has been cast to appear in a coming William S. Hart picture in which his brother, Jack Standing, plays the heavy.

Robert Brunton, well known middle west legitimate stage technical director, has been engaged by Thomas H. Ince to supervise the designing of elaborate sets, and will have charge of the making. He has made a special study of architecture and finishing and will be a valuable asset to the Ince plant.

Lois Wilson, Alabama candidate in the Universal Beauty contest, who has been at the studio for the past month, will appear in her first lead part in the five reel film version of Meredith Nicholson's story, "Pennington's Legacy" being filmed by Director Otis Turner. J. Warren Kerrigan will be featured.

Universal Films Bishop's Funeral

Motion pictures of the funeral of the Reverend Thomas Conaty, bishop of the diocese of Monterey and Los Angeles, were filmed under the direction of Beverly Griffith for Universal Animated Weekly at from one thirty to three o'clock Friday afternoon, and consist of more than five hundred feet.

Universal Cameraman Joseph Waddell, is this week with Teddy Tetzlaff in his attempt to drive from the Mexican to the Canadian borders, a distance of more than 1,800 miles without stopping. Grace Cunard has thoroughly recovered from a recent operation, and is again at the studio appearing in scenes for "The Broken Coin" series. The company is now producing number nineteen of the series.

A number of special people have been engaged by the Universal Company including Joan DeCruze, late of the Morosco Company, Mr. and Mrs. Ogden Crane, Paul Byron, late of Quality Pictures, and others to appear in the five-part subject, "The Flirt," which will feature Marie Walcamp in the name part. This is an adaptation from the story of the same name by Booth Tarkington, and the supporting cast will consist of Grace Benham, Antrim Short, Helen Wright, F. Church, Robert Dunbar and Robert Lawlor. Production is in charge of the Smalleys.

Jack Livingston, late of the Masterpiece and Balboa companies, is a new leading man at Universal City, playing under the direction of Leon Kent in the subject,

"Stumbling," of two reels. In this he is supported by Malcolm Blevins, Ray Hanford, Edwin Clay, Constance Johnson and Agnes Vernon who is featured. This is an underworld story written by Harvey Gates.

Worthington Making "Ne'er Do Well"

"The Ne'er Do Well" is the title of a two-reel subject being filmed under the direction of William Worthington, with a cast composed of Frank Wells, Jean Taylor and Barney Furey and featuring Herbert Rawlinson. Jack Wells and Herbert Rawlinson appear as sons of an aged judge, one



"POP" LUBIN CARESSES "ETHEL" AT U CITY ZOO

a good fellow, and the other a studious and conscientious boy. The plot revolves about the actions of the two sons, one taking the blame for the misdeeds of the other.

Very elaborate sets are now being completed at Universal City for the first subject of the second series of the Terence O'Rourke pictures. The first subject to be taken up will be "His Debt of Honor" with scenes laid in India. This requires three mammoth sets, two exteriors and one interior, each of which will cost a thousand or more dollars. This first release will consist of three reels, and it is probable all additional ones will receive similar treatment. Almost half a train load of furniture is now enroute from the various furniture factories of Grand Rapids, Sheboygan and Chicago to Universal City. This furniture will augment the present supply in the property rooms.

H. P. Caulfield of Universal City is on his way to New York to spend several weeks.

Madame Paul Bourgeois, wife of the new animal trainer at the Universal zoo, has arrived at Universal City and is now appearing in her first release for this company. She is featured in "The Tiger Woman" which will consist of three reels.

Motion picture rights on the play "The County Fair" made famous by Neil Burgess a quarter of a century ago has been purchased for the Fine Arts Films Company by Manager of Production F. E. Woods, from Charles Bernard of Pasadena, and an effort is now being made to secure Neil Burgess who created the lead part in the original production to play this in the film version.

Another recent purchase is "The Devil's Admiral" a dramatic novel by Frederick Moore.

Convict's Reform Theme of One Reeler

"Does It End Right?" is a one-reel story made this week at Universal City under the direction of Richard Stanton, wherein a convict released from prison decides to follow the straight and narrow, and attempts to induce his former sweetheart accustomed to luxuries secured by tainted money to become his wife, after telling her that he has the assurance of a well to do philanthropist to help him get started. The story is by Ben Cohen and the principals in the cast are Myrtle Gonzalez, Jack Nelson and Hayward Mack.

Helen Holmes has written "A Desperate Leap," which is being produced at Universal City by J. P. McGowan. This is a railroad drama, the big punch of which comes when Helen Holmes, playing the leading part, jumps from the top of a station onto a moving freight train, and warns the train crew that two mail robbers are escaping on the train. Then with the crew assisting her she aids in the capture of the criminals. Supporting in this are L. D. Maloney, George Petty, George Cummings, G. E. Horne and Joe Brady.

Al Curtis and his Jokerites are filming "Pete's Awful Crime" wherein a near-sighted lover, wishing to put his rival out of business, takes a shot at a scarecrow wearing the rival's old clothes. The lovers are William Franey and Max Asher, and Gail Henry appears as Miranda, the landlady, pride of the boarding house whose hand is sought by all the bachelors.

The troubles of a married man who makes eyes at a chorus girl are pointed out in the two-reel subject, "The Upstart," being produced by E. J. LeSaint for the Universal. This story is by Harvey Gates and deals with the blackmailing of father and the love making of son with a girl of the same name, the blackmailing being carried on by the girl's former lover. Finally the



ROLIN FILM COMPANY DURING PRODUCTION OF A PATHE-ROLIN "PHUNPHILM"

matter is cleared up and the well wishes of the father given. The principals of this are Stella Razeto, Charles Lyke, Mark Fenton, Fay Belasco and Laura Oakley.

Edna Payne in Domestic Drama

"The Daughter of Jonathan Grey" is a drama being produced for Big U brand with Edna Payne playing the name role. The story for this entails the suffering of a father for his daughter after she is taken away by her eloping mother and then left on the door step of a wealthy family. Finally the father locates her through the likeness of her baby daughter, and there is a happy reunion.

The Hal Clements-Victor Potel Company is making a beach picture, "When Beauty Butts In," in which Smiling Billie Mason, Jane Bernudy and Teddy Martin play the principal parts.

The third incident of the series of "Little Stories of Real Life," being produced by Jacques Jaccard, is entitled "Across the Line," which points out that a woman of the lower class does not usually elevate herself but instead pulls down the man with whom she associates or weds. Peggy Condray is playing the principal part of this supported by William Canfield and J. Belasco.

The past week has been more or less unsatisfactory to producers owing to several cloudy days. It so happened that the K. & D. Film Company had engaged one hundred and fifty players for these days, and from day to day the work was delayed, but the payroll remained big. At the close of the third day of paying salaries, C. W. Kolb of the German comedian team of Kolb and Dill, who are now having their first motion picture experience, made the remark that such weather made one feel like being snowbound and receiving a wire that the house in the next town was sold out.

The village of Glory, California, for which the eight reel production entitled "Glory" now being filmed by the K. & D. Company under the direction of Burtin

King, has been built and has some very remarkable features. The principal street of the village contains everything to be found in a sleepy little town.

Film Producers' Officials on Trip

Frank C. Hill, president of the Film Producers Corporation, Harold A. Parker, treasurer, and W. D. Mahaney, fiscal agent, are on a business trip to St. Louis, Chicago and New York. They will spend several weeks in the East completing arrangements with exchange men for the release of the new program of the Film Producers.

The second Lou-Tellegen Lasky subject, made under the title of "The Red Mirage," has been renamed "The Unknown" and will be released as such.

Ernest Shipman, now in Hollywood, had a letter from his brother Fred in Australia, handling "Neptune's Daughter" in Australasia, in which he tells of the remarkable business in Sydney and Melbourne. At the

latter City the picture was shown fourteen consecutive weeks to big business in a theatre seating four thousand. Mr. Shipman now has five prints working in his territory for this subject, and is also owner of the rights for "Damon and Pythias," which is receiving equally as good business.

The E. & R. Jungle Film Company have completed a six-hundred foot subject entitled "From the Jungle to the Stage," showing the life and training of Napoleon, the educated chimpanzee. This was given a private showing at Pantages theatre here. This subject will be used as an introduction for Napoleon's act in vaudeville.

E. & R. Completing "Jungle's Toll"

The E. & R. people are also making the finishing scenes for "The Jungle's Toll," a two-reel subject featuring their two chimpanzees, Sallie and Napoleon. The locale of this is Africa, where an American naturalists' daughter is stolen and taken care of by the two chimpanzees. She grows to womanhood in the jungles and is protected during the time by the chimpanzees. Later she is discovered, when she walks into a snare set, by a scientist who is there making flashlights of animals. The principals in this subject are Edward Alexander and Ann Kroman, and the educated chimpanzees do many entertaining scenes.

Jack Abrams, who for the past few years was proprietor of the well known theatrical costumer's place known as Maison Jacques, and prior to that a producer of vaudeville acts, has become a member of the Balboa staff and is serving in the capacity of technical and art director.

Father Will Whalen, author of a number of anthracite coalfield stories including "Ill-Starred Babbie," has written a glowing letter of congratulation to Jackie Saunders of the Balboa company on her portrayal of the name part in the Balboa subject, "Ill-Starred Babbie."

The members of the Quality Pictures Corporation Company producing "Pennington's Choice," are home from a stay of a week at Bear Lake, where they made northern timber scenes. They brought with them a number of tales of experiences in



CLEO MADISON, OF THE UNIVERSAL, DIRECTING HER OWN COMPANY AT U CITY

A TRIO OF UNUSUAL SCENES IN THE UNIVERSAL-HELEN WARE FILM, "THAT LASS O' LOWRIE'S"



AT THE COLLIERIES

THE SPECIALLY BUILT STREET

THE SAME STREET AT NIGHT

the mountains. Francis X. Bushman thought he was about to be held up while returning to camp in his automobile with the players late one night, and leveled an automatic at a man standing in the middle of the road and frantically waving his arms, before he recognized Morris Cytron, a member of the company who had taken the short cut home. On another occasion, Beverly Bayne, who is playing the dual role of two sisters, woke up the entire household at the hotel when two mountain lions began fighting at a midnight hour beneath her window. Miss Bayne has just come to the Coast, and she has now been named "the tenderfoot."

Mabel Normand Soon to Resume Work

Mabel Normand, who was reported dangerously ill last week as the result of an accident at the studio, is now much improved, and will be able to resume her work within a few days. According to the attending physician, Miss Normand was unconscious the greater portion of the time for three or four days. Miss Normand has successfully performed a number of daredevil scenes, but it remained for an accidental fall while appearing in an interior scene to cause her first injury. She left the scene laughing, but a few hours later was taken ill. In the past few months the actress has been working very strenuously in the coming Triangle releases, and her illness is partially attributed to overwork.

Work on the new Administration building for the Keystone Film Company is progressing very rapidly, and the exterior of concrete and steel construction will be finished within the next few weeks. Additional plans have been made for a big cafe building by Mack Sennett and business manager George Stout. It will be built next. It is the plan of the Keystone producer to have day and night service in order to accommodate the men of the laboratory and players who work by artificial light at night. All developing of negative is now done at night, and thus an entire laboratory crew day and night is employed.

Announcement has been made of the marriage of Frank Shade, known as "Keystone Fritz" and Freda Feddersen which occurred on September 15. After a short honeymoon the groom will continue as comedian at the Keystone.

Hazel Buckham, late of the Universal, is now with the Vitagraph at Santa Monica,

where she is appearing in the three-reel subject, "The Wanderer" being produced by William Walbert.

A change of the NYMP contributions to the Triangle program has been made by managing director Thomas H. Ince of the productions. "The Iron Strain" and "The Coward" will remain the first two releases, followed by "The Golden Claw" as third, William S. Hart in "The Disciple" fourth, "The Winged Idol" fifth, and "Matrimony" featuring Bessie Barriscale, sixth.

Ince to Break Ground for New Studio

The turning of the first ground for the construction of the new NYMP corporation studio at Culver City will be made with a duly appropriate ceremonious program which is now being arranged by Kenneth O'Hara of the NYMP publicity office. Thomas H. Ince, director general, is to turn the first shovel full of earth preparatory for the laying of the foundation of the fireproof buildings of steel and concrete, and perhaps the greatest gathering of legitimate and motion picture stage stars, excelled only by the Lamb's Gambol and similar occasions, will witness this work performed by Mr. Ince. The plans for the big plant are rapidly nearing completion, and before this story appears in print the contracts will be let for the construction.

The Edna Aug picture being made under the direction of the father of Nestors, Al E. Christie, first given the title of "Only a Scrub Girl," is to be known as "Sallie's Blighted Career." The principals supporting Miss Aug are Eddie Lyons and Lee Moran.

C. H. Christie who recently became a member of the Universal staff, coming here from the East, has been appointed technical director for the Nestor company and will work under the supervision of Al E. Christie.

Miriam Nesbit, of the Edison company, who came to Los Angeles to make several scenes for an Edison production, has finished her work and is now taking a short vacation in Los Angeles.

"The Leopard and the Woman" is a one-reel animal story being made at the Selig Zoo with a number of decidedly good situations. In this Edith Johnson, George Larkin, Lafayette McKee and little Gene Frazier will play the principal parts. The scenes are laid in African jungles.

Another one reel animal picture of the

week is that entitled "From Out of the Jaguar's Claws." Leo Pearson and Marion Warner are the principals of this with Olga Celesti, known on the vaudeville stage as Princess Olga, as the result of her numerous years of appearances with Selig trained leopards. She plays the part of a native servant who falls madly in love with her employer, and her jealousy creates a near tragedy.

Jack Pickford Subject Under Way

Another new subject taken up at the Selig Zoo is "The Making of Crooks." This will consist of two reels filmed under the direction of William Robert Daly, and serves for the debut of Jack Pickford in subjects of the Diamond S. There are a number of sensational incidents in this which point out the undesirable results of parents giving their children unlimited license in the search for amusement.

Sigmund Lubin, head of the Lubin Film Company of Philadelphia, spent several days of the past week in Los Angeles visiting studios, and renewing acquaintances with many of his former employes and associates. While here he spent a day at Universal City where he was entertained by Director General Henry McRae and others of his staff, and here he was photographed in the lions' cage petting one of the Universal monsters. Later he was personally taken over the plant of the Fine Arts Film Company by Director General D. W. Griffith. Later he spent a very enjoyable day at the Selig Zoo and studio where he again stood before the camera while caressing a leopard. The days spent here were very pleasant to Mr. Lubin and Mrs. Lubin, and other members of the party.

From here they went to San Diego on Friday to attend the opening of the new western Lubin company's studio which is under the direction of Captain Wilbert Melville. The opening occurred Friday evening, September 24, and Saturday was "Lubin Day" at the Panama Pacific Exposition when Mr. Lubin was the guest of honor.

The Pallas Pictures Company headed by "Dusty" Farnum and Winifred Kingston, have completed the filming of "The Gentleman from Indiana," and will in a few days take up the making of "The Call of the Cumberland," an adaptation prepared by Elliott Clawson from the magazine serial story and novel by Charles Neville.

Buck. This is a story of the son of an old time feudist going to New York where he becomes famous as an artist and takes part in social and club life. Later the call of the Cumberland induces him to return to the home of his ancestors in the mountains and resume the feud in which his father was ring leader on one side.

Myrtle Stedman will appear in this as a New York society woman, Winifred Kingston as a girl of the mountains, Herbert Standing the aged feudist, and Dustin Farnum is the son. This will be under the direction of Frank Lloyd and the photography will be in charge of Dal Clawson, who has just completed some new night effects which will be a part of "The Gentleman from Indiana."

Constance Collier will arrive at the Palas studio within the next few days to take part in the filming of "The Tongues of Men," which will be made under the direction of Julia Crawford Ivers, assisted by Eddie Atkinson, who has been with the company since its organization, and also assistant to Hobart Bosworth in the making of the Jack London stories.

More Westerns for Universal

Another change was announced at Universal City this week by Director General Henry McRae which brings out the decision of the company to again make western pictures, which will be produced by Jacques Jaccard. The principal western character will be played by Harry Carey, a soldier of fortune type and considered an excellent actor. He has had experience in mining and cowpunching, in addition to following a number of other vocations and playing in pictures and on the legitimate stage. His first work for the Universal was in the production of "Just Jim," made in five reels. One of the requirements of the members of this company will be that they can ride, do all kinds of broncho busting, roping, etc., in addition to acting.

Jesse L. Lasky is home from a business trip in New York City where he spent a few hours transacting business with Samuel Goldfish.

Work of filming the first of the Victor Moore subjects, "Chimmie Fadden Out West," has been delayed for two reasons. One was that Victor Moore, after finishing the first "Chimmie Fadden" subject several months ago, had thrown away his red and white striped sweater. The producing director, Cecil B. De Mille, depended upon this prop and it was quite necessary that the missing article be found. It was necessary to go through many bundles of junk rags before the valuable sweater was discovered. The second reason is the absence of Anita King, the Paramount girl now in New York, after having driven an automobile from Coast to Coast. She is to be hurried to the studio that she may take part in this production, and thus all scenes in which she will appear are necessarily held up.

Fannie Ward Going to Coast

Harry Hadfield, legitimate stage producer who has just put on "My Lady's Garter" in New York, has arrived at the Lasky studio and is studying the work of picture making under Cecil de Mille.

Fannie Ward, who made her picture debut in "The Marriage of Kitty," a Lasky-Par-

amount release, will come to the Coast arriving October 18, for a long engagement. She will be accompanied by Jack Dean who will be leading man in pictures in which she will appear.

Frank Elliott, for two years star of the English melodrama, "The Whip," in London, and who spent four years at Monte Carlo, has been specially engaged by the Lasky company to play a part in "Mr. Grex of Monte Carlo" in which Theodore Roberts appears in the name part, Carlyle



MME. PAUL BOURGEOIS (Universal)

Blackwell, a young American, and Dorothy Davenport, the daughter of Mr. Grex. Director Frank Reicher has been working night and day on this subject making scenes in the interior Monte Carlo set which almost completely covers the Lasky stage during the day, and securing night effects in the canyons near Hollywood. James Cruze has also been specially engaged to appear in this production.

James Jeffries, the one time white hope and former champion heavy weight pugilist, has again been knocked out, and this time by a photoplay star, Francis X. Bushman. The fight occurred at the Quality Pictures studio before the all-seeing eye of the camera, and from Photographer William F. Alder it was learned there were

no double exposures made. The scenes were taken for the coming Quality Metro release "Pennington's Choice," and this was the first time Jim Jeffries had had on the gloves since he took the count in the shadow of Johnson. In one scene Bushman was knocked several feet by a haymaker's swing by the giant, but he came back and landed the knock-out punch that makes the scene a thriller.

Wolbert Producing for Vitagraph

"The Wanderers" is a three-reel story of life in the Northwest and Kentucky written by R. E. Bradbury, and being produced by Director William Wolbert at the Santa Monica Vitagraph studio. This is Mr. Wolbert's first subject for this company, and William Duncan, Mary Anderson, Mary Ruby, Otto Lederer, Carleton Weatherby and Lon Dinsmore constitute the principals of the cast.

Managing Director R. S. Sturgeon has decided to add a collection of California animals to the property equipment of the Santa Monica Vitagraph studio.

E & R Chimp Dramas Under Way

Napoleon, the chimpanzee comedian, who recently returned from a tour of Australia and New Zealand, will devote his entire time to E. & R. Jungle comedies and dramas.

Napoleon will be ably supported by "Sally," who is well known in vaudeville, and will make him look to his laurels. Both Napoleon and Sally are chimpanzees, and, by the way, they are said to be the only chimpanzees owned by a picture producing company.

The E. & R. Jungle numbers among its regular stock company these two great chimpanzees, and more than two hundred other animals, including lions, tigers, leopards, bears, apes, baboons, monkeys and smaller and rarer species from all over the world. Its zoo is one of the most complete breeding ranches in the country. For more than a year a corps of trainers have been preparing these animals for screen work. "Tom" Glaze has recently taken charge of production, and his initial productions are now in New York.

He has added to his company the two youngest actors who have ever appeared with animals. They are Norman and Lucile Carter, eighteen months and three years old, respectively.



THOMAS H. INCE REHEARSING BILLIE BURKE FOR HER FIRST CAMERA PLAY

JUST TO MAKE TALK

By LONGACRE

WHAT would have been an all-important decision had it been reached at the time the action was started, comes in the finding of Judge Oliver B. Dickinson in the United States District Court holding that the Motion Picture Patents Company and the General Film Company are trusts in the scope of the Sherman law and, as corporations acting in restraint of trade, must be dissolved. The decree leaves the matter open to a proposition from the defendants as to ways and means of dissolution.

The suit was filed August 16, 1912. Final argument was heard in December, 1914. The lapse of more than three years since the filing of the suit has robbed the decision of its terrors. The dissolution of the General Film Company would not upset the entire industry now. In fact all its component concerns have completed other satisfactory marketing affiliations except Biograph and Kalem, and these two old-established companies could undoubtedly consummate a new alignment within a week at the most.

When the suit was filed the licensed concerns undoubtedly held the business of the country in the hollow of their hands. But now practically everything that the courts can order has been anticipated. The necessary delay of the law finds the legal decree practically unnecessary. It certainly is as far as the exhibitor is concerned, for he has been showing a mixed program for two years or more.

It's all over but the shouting at the Screen Club. The new officers for the coming year, as elected, are: President, Billy Quirk; first vice-president, Harry Meyers; second vice-president, Adam Kessel, Jr.; third vice-president, Robert Edeson; corresponding secretary, Harry Ennis; recording secretary, Robert Emmet Welsh; treasurer, John N. Race; members of Board of Governors, C. A. (Doc) Willat, Hopp Hadley, George DeCarlton, and Arthur Leslie.

The installation of officers will take place at the annual meeting, which comes shortly before the annual ball on November 20.

W. Arthur Northam writes in concerning an interview on matters English reported from an American returning from the other side of the pond.

For purposes of identification let it be explained that W. Arthur Northam is rather an important person in England's film trade. He is connected with the London Film Company, is an exhibitor in a large way, and is altogether an intelligent and likable person. He has a remarkable knowledge of the film business, for he visits

America every year just to study trade conditions. His latest visit was only a few weeks ago.

With regard to the American at whose interview Mr. Northam takes umbrage, he says that the other fellow "paints a very peculiar picture of British cinema theatres. The average Scot will not appreciate his amazement that the finest picture theatres are in Scotland. He will tell you that is where you would expect to find them for the average Scot is a wonderfully patriotic person."

"But there is another side to the question which he seems to have missed," continues



E. H. CALVERT

Mr. Northam. "Those large Scottish theatres are owned by the company which employed my services when first I visited your side, and they happen to be more magnificent because the sites on which they are built are in Scotland, whilst the English sites happen to be much smaller. This might happen in America. You may find a more suitable site in a town in Ohio than in New York; then again Glasgow is only about 400 miles from London.

"But his gem is the suggestion that in London and the East Coast people go about with flashlights to recognize their friends and guide their footsteps. Isn't it a pity that some people see such things at eventide?"

Mr. Northam goes on to say that business is much as usual despite the war, that George Loane Tucker has just produced a wonderful version of Hall Caine's "The Christian," and that Tucker and Harold Shaw, another American and head pro-

ducer for the London Film Company, are both feeling fine and doing even more finely.

However, the copyright laws will probably keep Tucker's "Christian" off the screen in America; the Vitagraph-Liebler version is holding sway here, and a wonderful production, too.

E. H. Calvert, one of Essanay's leading directors, has gone on a hunting and fishing trip to the Ozarks, in Southern Missouri, after several months of strenuous work. Mr. Calvert is an expert with the gun, having been one of the best marksmen in the army. A West Point man, he retired as a captain after fourteen years' service, to go on the stage.

Mr. Calvert spent the summer at Chattanooga, Tenn., where he directed the series of "Tish" photoplays by Mary Roberts Rinehart, as well as several other photoplays, in some of which he himself took the leads.

He then went to "The Pines" near Waukegan, Ill., where he directed "The Man Trail," Essanay's six-act photoplay taken from the recently published novel by Henry Oyen. Since then he directed "The Circular Path" and "The Outer Edge," two three-reel dramas featuring Henry B. Walthall and Warda Howard, as well as several other plays.

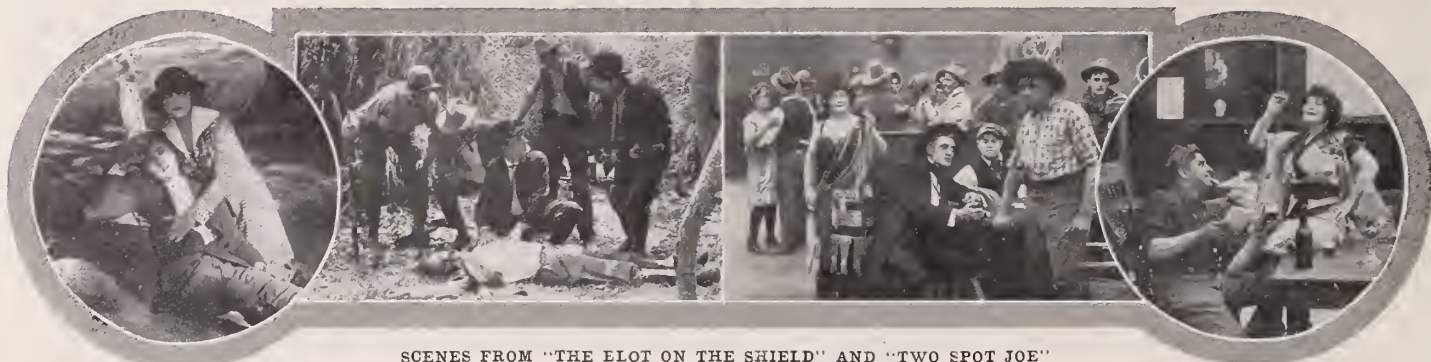
All reports say that the first presentation of the Lasky "Carmen" with Geraldine Farrar at Symphony Hall, Boston, was a whopping big success. It certainly ought to have been.

Miss Farrar is the best actress who has ever come to the screen from other lines of dramatic endeavor. She gives more to the screen than any other woman has ever done. Her acting is wonderful, superb. She gets into the spirit of the picture with vim, fire and dash. She takes part in three fights with the enthusiasm of a lumberjack. Her work is a positive revelation.

If only the lesser stars who think pictures beneath them could see Miss Farrar's work and realize the benefit it will do her popularity all over the country and work half as hard and enthusiastically as she does, their pictures would be improved one hundred per cent.

The Pacific Coast producing plants are undergoing geographical changes. The new Lubin plant at Coronado has just been opened with Capt. Wilbert Melville in charge. Tom Ince will remove himself and plant from the Santa Monica mountains to Culver City where he has purchased about twelve acres of ground. The new plant will be very complete. The present Ince-

LOOKING THROUGH THE CAMERA AT TWO AMERICAN MUTUAL RELEASES



SCENES FROM "THE ELOT ON THE SHIELD" AND "TWO SPOT JOE"

ville plant will be retained, but as a side issue.

Bert Adler, manager of the Universal-Coytesville studios, is sending out neat cards on his "first Universal anniversary." How time flies. It doesn't seem a year since Bert left Thanhouser for Universal. Bert hopes that he can commemorate ten such anniversaries and it is probable that he means a hundred. During his stay the number of companies working at Coytesville has grown from one (Harry Meyers' company) to six.

Vitagraphers are preparing for the monster ball and entertainment which they will hold on the evening of Thursday, October 27, at McLoughlin's Bayside Casino, the proceeds of which are to be turned over to the Hospital and Sick Fund of the Vitagraph company. Their preparation has taken an unusual turn, for, in the promise of a dance contest, it has been announced that the old-time dances will be featured. The committee, headed by "Vic" Smith, studio manager, has begun to cut down the acts which the players have offered to present.

IN AND OUT OF TOWN

George Terwilliger is in New York, having left his job as director with Lubin. He will go to the Coast soon to put on features.

Billy Garwood, of the Universal forces, has gone to the Coast. It is understood he will produce a coming Universal serial there.

Irene Wallace, of Selig, is vacationing in town.

Blanche Sweet, of Lasky, has gone back to the Coast. She was vacationing in town.

Edgar Lewis and his Lubin players have left for Arizona to do "The Great Divide."

CHANGES OF THE WEEK

O. A. C. Lund will direct Francis X. Bushman and Beverly Bayne in Quality pictures.

Anna Luther goes from Selig to stopping Keystone pies.

Minnette Barrett, legitimate actress, has been engaged as a permanent member of the Lasky stock company.

Carl Stern is now manager of the Mutual Memphis office, Ross Hardenbreck going from Memphis to New Orleans. D. M. Lindheim will have charge of the new Mutual office in San Antonio.

John William Kелlette, the darkest chap-

ter of whose life is in the days he spent setting type on the old New Haven "Palladium," is now assistant to Director John Adolfi, of Universal.

Arthur Maude, director and cousin of Cyril Maude, is now with David Horsley, directing Crane Wilbur.

Louise Emerald Bates is now leading woman in the Thanhouser-Falstaff comedies and will be known as the Falstaff girl although she is far from portly.

William Wolbert, late of Kalem and Universal, is now with the Western Vitagraph.

The vaudeville team of Crimins and Gore

is a new addition to the George Kleine staff of comedians. They follow Snitz Edward and Maxfield Moree.

George Ridgewell and Frank McGlynn, of the Ediston forces, have been made directors.

Richard Stanton, leading man and director, is now with Universal, playing opposite Myrtle Gonzales. He was with the New York Motion Picture corporation for more than two years.

"Smiling Billy" Mason, comedian, has joined Universal.

Frank Paret is no longer connected with the California Motion Picture corporation.

Why "Ventures of Marguerite" Will Be Successful

Kalem Decides on Postponement from October 22 to 29 for Right Finishing Touches to First Episode of "When Appearances Deceive," Featuring Miss Courtot

"WHEN APPEARANCES DECEIVE," the first episode of the Kalem Company's series of single-reel dramas featuring Marguerite Courtot, "The Ventures of Marguerite," will be released on Friday, October 29.

Although it was originally scheduled to be released on October 22, it was found that this could not be done without seriously imperilling the quality of "When Appearances Deceive." Determined to make its new series of supreme quality, Kalem thereupon postponed the release of the first episode for one week.

In the first production the story proper commences with the very first scene and the heroine's ventures engross the attention from the start. Some unusual scenes are contained in this production, and one which is sure to arouse interest all over the country is that in which Broadway's "Gay

White Way" is shown at the height of its night life. This particular scene was photographed from the balcony of one of Broadway's most famous dining places.

"When Appearances Deceive" tells how Marguerite, an heiress, together with her old lawyer and guardian, Peter Enright, played by Richard Purdon, visit a Broadway restaurant. There the two fall into a trap set by a band which has for its purpose the kidnapping of Marguerite and holding her for ransom.

To this end a clever quarrel is arranged between an individual who is apparently a man-about-town, and his companion. Marguerite witnesses this quarrel, and when she attempts to aid, the girl is inveigled into taking the latter home. The kidnapping follows. Then come Enright's efforts to rescue his ward, ending in what is said to be a thrilling climax.

Grossman Will Get in Touch with "Cycle" Endorsers

General Sales Manager of Charter Features Plans in an Extended Tour Visits to Exhibitors, Exchangemen and City Officials Favoring Purposes of Chapin Picture

H. GROSSMAN, general sales manager of the Charter Features Corporation, producers of Chapin's "Lincoln Cycle," will leave during the latter part of the week for an extended tour.

During this trip Mr. Grossman intends to get in close touch with both the exchangemen and exhibitor, as well as the press and the local officials who have endorsed the general plan of "The Cycle."

"The prime purpose of my forthcoming tour," said Mr. Grossman, "will be to meet

the representatives of the various local motion picture interests, city officials and educational authorities and formulate some plan whereby all of this phenomenal interest may be crystallized and brought into direct co-operation with the theatres which are to offer the Chapin's Lincoln Cycle to their patrons.

"During the trip I will visit Harrisburg, Pittsburgh, Cleveland, Detroit, Chicago, Indianapolis, Des Moines, Denver, Kansas City, St. Louis as well as Atlanta."

Court Orders Patents Company to Dissolve

United States District Judge Dickinson, at Philadelphia, Hands Down Decision Holding Allied Firms to Be a Combination in Violation of Sherman Anti-Trust Law—Only Recourse of Defendants Is to Carry Case to the Supreme Court—Such Action Not Decided Upon as Yet

OF special interest to all branches of the motion picture industry was the long-awaited decision in the government's suit against the Motion Picture Patents Company, and allied firms, handed down in Philadelphia, October 1. The decision holds the firms mentioned to be a combination in violation of the Sherman anti-trust law, and in effect orders the dissolution of the General Film Company.

Inasmuch as conditions in the trade have altered radically during the three years the suit has been pending, the chief interest centers about the possible steps which may be taken by the General Film Company, in view of the decision. The opinion was handed down by Judge Oliver B. Dickinson, in the United States District Court at Philadelphia, and the only recourse of the defendants would be to carry the case to the Supreme Court. That such action has not been decided upon as yet is indicated in a statement by Siegmund Lubin, who said: "We will have to adjust the business to fit the law, but I can hardly see how we can do it. This means millions in expense to us, and a big loss."

The defendants in the suit named by the Government are: The Motion Picture Patents Company, of New York; General Film Company, New York; Biograph Company, New York; Thomas A. Edison, Inc., Orange, N. J.; Essanay Film Manufacturing Company, Chicago; Kalem Company, Inc., New York; George Kleine, Chicago; Lubin Manufacturing Company, Philadelphia; Melies Manufacturing Company, Chicago; Pathe Freres, New Jersey; Selig Polyscope Company, Chicago; Vitagraph Company of America, New York; Armat Moving Picture Company, Washington, D. C.; Frank L. Dyer, Orange, N. J.; Henry N. Marvin, J. J. Kennedy, Samuel Long, J. A. Berst, of New York; Siegmund Lubin, Philadelphia; Gaston Melies, George K. Spoor, W. N. Selig, Chicago; Albert E. Smith, Brooklyn, and William Pelzer, Orange, N. J.

Judge Dickinson's opinion upholds the government's charge in all except two points. The Melies Manufacturing Company is declared not a party to the combination, and this paragraph was added to the formal findings:

"The point has been raised by the United States that the Edison patent on the picture film was limited to its negative, and did not cover the positive motion picture films which were dealt in commercially. The conclusions to which we have arrived have been reached without such a finding."

Regarding the plan under which the defendants worked, the decision says:

"Certain it is that the end and purpose of the plan was to dominate and control the trade in all the accessories of the art and, in order to assure this, to control the entire motion picture business. We are driven to this conclusion, not only because that is the plain meaning of what they did,

but also because they themselves categorically declare the latter to be the imperative need of the business and one which they alone could supply. The need was for a single directing and regulating head.

"This extended even to a censorship of what was shown. The United States could not, and the States would not, interpose for the purpose of regulation, and the defendants claim the credit of having performed this neglected duty of the State. In doing all that was done the defendants not merely deny the illegality of either

end or means, but also lay claim to commendation. We only mention this to make clear the fact that they did monopolize, and the only question left is whether this monopoly is a lawful monopoly or was accomplished through an unlawful restraint of trade."

There was no inclination to discuss the decision on the part of those affected, and inquiry at the various offices brought the reply that no statements with regard to the action of the court would be made at the present time.

Another Williamson Undersea Film for Universal

But Title and Plot of Picture Requiring a Stay of 14 Weeks in the Bahamas of Stuart Paton Company for 100,000 Feet of Negative Are Withheld

STUART PATON'S company of Universal players has returned from the Bahama Islands, where for fourteen weeks they have been making a picture, details of which are still being withheld.

The company, headed by Jane Gail and Matt Moore, arrived on the Morro Castle last Sunday. With the party was George Williamson, who with his brother J.

and will be released about the first of the year.

Those who were inclined to talk about their trip told a story which would discourage the youth longing for adventure. The company left New York on May 14 for Nassau, Bahamas, and since then have taken over 100,000 feet of negative, above and beneath the sea.

The scenario was written by Stuart Paton, and he directed the picture, with the co-operation of the Williamson Brothers.

Included in the party was D. Stillson, the famous government diver, and his assistants who raised the F-4 in Honolulu harbor a few months ago. This group of divers broke the world's record when they descended 150 feet, and were the first to locate the submerged submarine on the floor of the harbor.

Two or three of the divers were nearly drowned one day when water got into the chemicals which supply the air in the self-contained suits, and were almost dead when recovered. It required quick work on the part of the doctor who accompanied the expedition for just such emergencies, to resuscitate them.

The expedition started out from New York with a fine equipment, including submarines, aeroplanes, balloons and wireless apparatus.

A yacht called the Loando, which was to figure in a few of the scenes, and purchased by the Universal at a cost of \$20,000, was wrecked off the Florida coast while on its way to Nassau. George Williamson was sent to Jacksonville to purchase another. He bought the Malomah, and while en route back to Nassau the yacht encountered a severe gale in the gulf and George Williamson was compelled to hang to the bridge for forty-eight hours to keep from being washed into the sea.

In some of the scenes the entire population of the island, about 10,000 people, were used by Director Paton.

The picture will be released in twelve reels, and already over \$100,000 has been spent on the production.



GEORGE WILLIAMSON

Ernest Williamson, startled scientists last year when he introduced the Williamson Submarine Pictures, which were taken in their submersible chamber at the bottom of the sea.

The utmost secrecy is being maintained as to the plot and title of the picture which Stuart Paton and his company have been making in Nassau harbor and the neighboring waters. The entire company left for Universal City shortly after their arrival in New York, where the remaining scenes will be taken. The picture will not be finished before the middle of December,

JAMAICA FURNISHES LOCALE FOR TWO TERRISS FEATURES

Both the photoplay features which Tom Terriss and his associates in the Terriss Feature Corporation made in Jamaica, West Indies, some month ago, have been released by the Picture Playhouse Film Company, and the prints are in the hands of the company's several branch offices throughout the country.

Mr. Terriss chose Jamaica as the scene for the pictures because of the extraordinary beauty of the natural environment and that his judgment was good is already being proven by the interest which is being shown in the pictures. The first is entitled "The Pearl of the Antilles," and is based upon the Terriss legitimate stage success entitled "The Sword of Honor," and the second is "The Flame of Passion" in which Elaine Terriss shows to fine advantage in the role of a "vampire" woman, a part with which she is very familiar after having played it hundreds of times in dramatic productions made by her husband (Tom Terriss).

The Terriss Company are now engaged in filming other features at their studio in Yonkers, N. Y.



WORLD FILM RELEASES A FEATURE BASED ON MRS. WHITNEY'S FASHION SHOW, AND THE "PANTALETTE SKIRT" IS PROMINENT IN IT. THE ILLUSTRATION IS A "CLOSE-UP" OF THE EXTREMITIES OF THE GARMENT

FORREST STANLEY, MOROSCO, HAS WON LARGE FOLLOWING

Forrest Stanley, Oliver Morosco's leading man whom Mr. Morosco loaned from his Burbank theatre stock company to the Oliver Morosco Photoplay Company, is one of the latest favorites of the speaking stage who has really made good on the screen.

As leading man for the Morosco motion



FORREST STANLEY

Ashton Organizes Argus to Produce Educationals

The Company's Scenic, Scientific and Industrial Pictures Will Be Available for Schools and Colleges After Appearing in Theatres—Bermuda First Scenic

A NEW company has just been formed under the name of Argus Films, for the purpose of producing travel, scenic, scientific and industrial pictures. H. D. Ashton, the head of this company, when seen in his office at 110 West Thirty-fourth street, New York, said:

"Our object is to produce instructive motion pictures, or travel, scenic, scientific and industrial films which really tell a comprehensive story in addition to being what their name would imply.

"I have followed the so-called educational films very closely for the last four years, and while some have been quite interesting, few really tell a story. They show beautiful bits of scenery, but have no sequence and seldom enlighten the audience as to what part of this big world they represent.

"Our first travel subject, for instance, is called 'Bermuda, an Ocean Paradise.' It first gives a map on which is shown Bermuda's exact location in relation to New York.

"It then takes you to every point of interest in the islands and clearly shows you just what Bermuda is like and how the Bermudians live.

"We have produced also a film 'Hunting the Rattlesnake.' This picture shows the start of the hunters, explaining their equipment and outfit and follows them through an actual hunt and shows where the reptiles are found and how they are handled.

"We expect to be able to turn out about two thousand feet a month. These will be released first for use in theatres and will later be available for use in schools and colleges."

Mr. Ashton would seem to be well

equipped to head such a project, for he has traveled all over the world, has been a soldier of fortune, war correspondent and aviator and has spent years in professional photography, having made thousands of stereoscopic negatives for Underwood and Underwood.

He made his debut into the motion picture game as advertising manager of the General Film Company, and later produced the much-talked-of "Twilight Sleep" film.



ROSETTA BRICE (Lubin) AND GEORGE GRAY, WRIGHT AVIATOR AT MINEOLA, PRIOR TO A FLIGHT IN WHICH MACHINE FELL 55 FEET

picture organization he has become popular among patrons of the Paramount theatres throughout the country as a result of his work in such releases as "The Wild Olive," in which he stars with Myrtle Stedman, "The Rug Maker's Daughter," with Maud Allen, the dancer, and in "Pretty Mrs. Smith," with Fritzi Scheff.

Forrest Stanley's success the past four seasons as head of the Burbank theatre stock company, has become one of this well known organization's traditions. He has just finished work in Mr. Morosco's forthcoming release, "Jane," in which Charlotte Greenwood and Sydney Grant make their screen debut, and is shortly to appear in support of Blanche Ring.

ASSOCIATED WILL SEND TWO COMEDY COMPANIES TO COAST

The Associated Film Sales Corporation are preparing to send two comedy companies to Los Angeles, and they will be located at the D. L. Burke Studios, where additions and alterations are now being made. These two comedy companies will work at the Deer brand studios independently all winter, which will give the Associated program four additional comedies a week.

COLIN CAMPBELL MAKING MODERN DRAMA, "JUST AS I AM"

Director Colin Campbell, who produced "The Spoilers," "The Rosary" and "The Carpet from Bagdad," is making a two-reel modern drama at the Selig Polyscope Company's west coast studios, entitled "Just as I Am." Wheeler Oakman, who is said to be the youngest leading man in pictures, and Edith Johnson have the leading roles.

PECK SUCCEEDS DOUGHTY AS WRITER FOR CENTAUR FEATURES

Because of illness, Frances Worcester Doughty has been compelled to relinquish his post as scenario writer for the Centaur Features, to which he was recently assigned by David Horsley. His place is assumed by Charles Mortimer Peck, whose appointment was recently announced exclusively in *MOTION PICTURE NEWS*.

The "Stanley's Adventures in Africa" series, which Mr. Doughty began, but was unable to finish because of his illness, is being completed by Mr. Peck. The series is being filmed by Frank Montgomery.

Hardships Change Route of Paramount Girl

Anita King, on Trans-Continental Trip, Compelled to Rest in Cleveland by Arduous Traveling from Los Angeles—Plucky Little Pathfinder Cheered by Admiring Crowds

EXHAUSTED, perilously close to nervous prostration from her long exposure to the elements on her coast to coast trip alone at the wheel of a big automobile, Anita King, the Paramount girl, arrived here announcing today that she will rest sufficiently before pushing on East.

Since elaborate plans have been made for her reception here she will probably not leave for another twenty-four hours, but will try to make up for lost time.

"Within the last few months," she said



A GLIMPSE OF ANITA KING EN ROUTE

with a reminiscent smile, "I have played at least three engagements at each of the twenty-two Paramount theatres in Philadelphia, though I have never been there." Which will seem to be a paradox to those who do not understand the ways of a moving picture maid who can easily be at fifty places at the same time.

Her arrival here has awakened much interest, and wherever she goes she is the center of enthusiastic crowds. The bearer of messages from the mayors of Los Angeles, San Francisco, Salt Lake City, Des Moines, Omaha and Chicago to John Purroy Mitchel at New York, her appearances in public when she tells the photoplay fans how motion pictures are made prove great successes and pack the houses to capacity.

More Thrills in Car Leaps of Kalem's New Helen

Miss Gibson, by Exhibition of Unusual Feminine Daring in "A Test of Courage," Gives Foretaste of Excitement in Future Episode of Railroad Series

WHEN the Kalem Company announced a few weeks ago that Helen Gibson had been engaged to enact the central role in the "Hazards of Helen" railroad series, exhibitors and photoplay patrons wondered as to whether future episodes of this series would contain the same sensational action which characterized preceding episodes.

That there will be no let-up in thrills in the railroad stories in which "Kalem's new Helen" is featured; that, in fact, forthcom-

ing episodes will exceed in thrills those released during the first year of the series' run, was emphatically declared by one of the Kalem company officials.

"You cannot state too strongly the fact that the Kalem company was correctly quoted in your publication a few weeks ago, when in a story telling of certain changes in the 'Hazard of Helen' company, we told of our plans to make the series better than ever," said this official.

"The acquisition of Helen Gibson was one of the steps in this direction and her work in the episodes scheduled for release



HELEN GIBSON

"FALL OF WARSAW" FILM READY IN THREE REELS

"The Fall of Warsaw" motion pictures showing the gigantic operations of the German-Austrian armies is now being offered to exhibitors. It is in three reels.

By far the most vivid and grim state of the European war as it actually transpired only a few weeks ago on the battlefields is correctly portrayed in these pictures.

By means of a telefoto lens the explosion of bursting shrapnel has been recorded. Immediately following the explosion of the guns one sees the effect—the shrapnel breaking in the air and hurling its shock into the trenches of the enemy. It is, indeed, a sight everyone wants to see.

The war photographer, who succeeded in securing these pictures, has unquestionably set a name for himself in his daring effort.

The pictures are interesting throughout.

ISEN ASSOCIATED BRANCH MANAGER IN NEW YORK

The Associated Film Sales Corporation has been fortunate in securing the services of Monroe Isen as branch manager of their New York exchange.

Mr. Isen is a well known exchange man, having been with the Universal Twenty-third street branch for several years, where he made many friends of the leading exhibitors of New York. He was also assistant manager of the Kriterion Film Service when that concern was releasing. His new offices are at 110 West Fortieth street.

during the latter part of October will convince even the most skeptical exhibitors and photoplay 'fans' that 'Kalem's new Helen' is one of the bravest girls in motion pictures."

"With the very first picture in which she appears," continued the speaker, "all doubts as to her courage will be dispelled. This is 'A Test of Courage,' and it will be released on Saturday, October 16. It was exactly what its title implies, so far as Miss Gibson is concerned, and she acquitted herself splendidly."

"Again," the speaker went on, "in 'A Mile a Minute,' which will be issued on Saturday, October 23, Miss Gibson makes a most sensational leap across the space between the sections of a broken train. This freight has been cut by a couple of yeggmen.

"The forward section is rapidly drawing away when Helen makes her leap. As shown in the picture, the space between the sections is in the neighborhood of seven feet. Can't you picture what would have happened had this girl missed her footing?"

"In the 'Rescue of the Brakeman's Children,' the new Kalem star risked her life three times in succession in jumping back and forward from the locomotive to the runaway cars in her effort to save the children."

CISSY FITZGERALD, MUTUAL STAR, LONG A STAGE FAVORITE

Cissy Fitzgerald, who will shortly make her appearance as a Mutual star in "A Corner in Cats," a rollicking single reel comedy being screened at the Gaumont studios for release in the regular Mutual program, was christened Marie Kathleen Cecelia Fitzgerald.

Cissy Fitzgerald first came to this country from England in "The Gaiety Girls" Company, after a long and successful run at the famous Daly theatre in London. She scored a tremendous success, and before she had been here very long she was under contract with Charles Frohman, making her first appearance in "The Family," one of the most successful productions of the season. She did not remain in America very long, however, not because she didn't like it, but because she was called home to accept a more lucrative engagement.

Miss Fitzgerald returned to America



CISSY FITZGERALD

about eighteen months ago. Shortly after she arrived, she was engaged by the Vitagraph Company, and remained there for some time, playing comedy leads.

INCE'S "GOLDEN CLAW" FOR THIRD WEEK AT KNICKERBOCKER

Conspicuous among the third week's Triangle pictures at the Knickerbocker, New York, will be Thomas H. Ince's "The Golden Claw," with Bessie Barriscale as the star.

Douglas Fairbanks returned Sunday night, October 3, from Los Angeles, where he had been screened in "The Lamb" and "Double Trouble" for the Griffith studio. On Monday he was at Riverdale in and about the Triangle studio on the outskirts of New York, getting ready to work in his new comedy vehicle, "His Name in the Papers." The young star took very modestly the chorus of praise for "The Lamb," which scored such a hit at the Knickerbocker opening.

Carlyle Ellis has been appointed Western press representative of the Triangle. On Monday, October 4, he started for the



THEDA BARA AS SHE APPEARS IN THE
NAME PART OF THE FOX PRO-
DUCTION OF "CARMEN"

coast, where for the present he will make his offices at the Triangle branch exchange in Los Angeles.

ONE-NIGHT STAND LIFE FORMS BASIS OF CUB COMEDY

A satire on a traveling troupe playing "Uncle Tom's Cabin" and on theatrical life such as is experienced by a small one-night stand company forms the basis for the Cub comedy release of Friday, October 15. It is called "Taking a Chance."

Those who understand the ways of a small traveling theatrical organization will find in this picture a faithful portrayal of such a company's trials and tribulations.

George Ovey is featured in the cast, which includes George George, Louis Fitzroy, Jefferson Osborne, Arthur Mund, Goldie Colwell, Janet Sully and others.

LOOKS FOR THE "NEWS" LIKE THE DAILY PAPER

Detroit, Mich., Sept. 29.

Editor, Motion Picture News,
220 West 42nd Street,
New York City.

Dear Sir: Having formed the habit of looking for the "Motion Picture News" as regularly as I look for the daily paper, and using the same for reference almost exclusively, I am led to believe that the majority of exhibitors in the United States do likewise, and I wish to state now that I would not want to get along without it, even though it were possible.

I beg to remain, with best wishes for the continued success of "Motion Picture News."

Respectfully,

A. J. MOELLER,
Secretary, M. P. E. L. of A.,
Michigan Branch No. 4.

EQUITABLE BUYS FILM STARRING LORRAINE

Lillian Lorraine, star in Ziegfeld Folies, Shubert's Winter Garden, and later in the bigger Keith vaudeville houses, is to be a feature on the Equitable program early in the forthcoming schedule, at a date in December to be definitely set and announced shortly.

Miss Lorraine, who established herself as a perfectly good and satisfactory screen



LILLIAN LORRAINE

possibility in the Pathé serial "Neal of the Navy," will appear on the Equitable program in an elaborate production of an original work, entitled "The Lady of Perfume," which was produced by Messrs. Horkheimer at their Long Beach (Cal.) studios, especially for Equitable.

H. M. Horkheimer, who was present at the showing of "The Lady of Perfume" at the Equitable projection rooms, said: "It took us thirteen weeks of time, four days a week, to complete this picture, and we did not start on it until Miss Lorraine had more than proven her screen value. In some of the scenes in "Neal of the Navy" Miss Lorraine was called upon for highly emotional work, and met the requirements without the slightest struggle." "The Lady of Perfume" is in five acts and was staged amid beautiful surroundings.

FOUNDRY SCENES IN "WIRELESS" ALL TAKEN IN STUDIO

George Fitzmaurice, whose Gold Rooster play "Via Wireless" has just been released by Pathé, has been reading with much interest the many complimentary reviews which have been written about the picture.

One thing in particular has interested him: almost without exception the critics have praised the remarkable scenes in the gun foundry, showing the casting of a gun. "The highest compliment I could get," says Fitz "Those foundry scenes were all taken in the Pathé studio in Jersey City."

MRS. FISKE PLEASSED WITH "VANITY FAIR"

Mrs. Minnie Maddern Fiske was an interested and delighted spectator of her own "Becky Sharp" in the Edison masterpiece, "Vanity Fair," released through the Kleine-Edison Feature Service, October 6. Mr. and Mrs. Fiske last week visited the Kleine studios, where the big film was projected for them.

"The filming of 'Vanity Fair' was especially interesting to me," said Mrs. Fiske, "because of the artistic rather than the mechanical problems it presented.

"I think we have accomplished a great deal in this direction in the 'Vanity Fair' picture, and that through the efforts of the director, the atmosphere of time and place has been quite wonderfully preserved."

Herrington Issues Appeal for Big Ohio Attendance

Exhibitors in Indiana, Michigan, Kentucky, West Virginia and Pennsylvania Asked to Turn Out in Cleveland, October 19-20, for Battle Against Censorship

PRESIDENT HERRINGTON of the Motion Picture League of America, who will preside at the convention of the Ohio organization in Cleveland, Tuesday and Wednesday, October 19-20, is planning to make the meeting one of the largest in the history of a State exhibitor body, makes a strong plea in a letter sent out from Pittsburgh, October 4, to the exhibitors of six States, for a large attendance during the two days' session.

Mr. Herrington's letter follows:

"To the exhibitors of Indiana, Michigan, Kentucky, West Virginia, Pennsylvania, and all other exhibitors who can come: You are invited to attend the convention of the Ohio exhibitors at Cleveland, Tuesday and Wednesday, October 19-20.

"While the convention is called for Ohio, the rest of exhibitors are as welcome as the flowers in May, and there will be no relaxation of effort on the part of the Ohio men to make the visit for the others pleasant and profitable. As there are many things of vital importance confronting the members of the industry we ask all able

to get out to attend the convention and make it a success.

"We want to know what you are going to do about the war tax; your opinions about the ruling of the commission in classifying films as explosives. It means that you will not be allowed to take them on any steam or electric car used for the transportation of passengers.

"There is the great increase in the cost of service to exhibitors and the cut-throat competition adopted in the business. It is not in the power of any one individual to remedy these evils, but we have reason to believe that by concerted action on the part of proper organizations we will be in a position to put an end to the injustices exhibitors are now compelled to submit to.

"The men of the Forest City are arranging to make your stay pleasant. Besides, it is your duty to be there, as the time has passed when you should let the other fellow do things. So let us all on to Cleveland to meet the common enemy.

"Yours for a big organization,
"FRED J. HERRINGTON."

M. A. Neff, Former League President, Is Dead

Passes Away in the Park Sanitarium After Lingering Illness—Became a National Figure in Film Circles When in 1912 He Championed Censorship

M. A. NEFF, formerly president of the Motion Picture Exhibitors League of America, and for years a conspicuous figure in the motion picture industry of the entire country, died Wednesday morning, October 6, at the Park Sanitarium in New York City. He was taken to the sanitarium, afflicted with complication of diseases, two weeks previously, and death came after days of suffering.

Mr. Neff first became a national figure in the industry when, as president of the League, in 1912, he championed the cause of state censorship, and was instrumental in interesting Governor Cox of Ohio in a measure providing state censorship in May, 1913.

At the same time he served several terms as president of the Ohio state organization, and from his home and headquarters, in Columbus, exercised a great influence among exhibitors in all parts of

the country. As chairman of the executive committee of the national association, he was a leading figure in arranging for the great Dayton convention of last year. At this convention he was expected to be a candidate to succeed himself as president of the league, but at the eleventh hour, he refused to allow his name to be considered, and threw his support to M. A. Pearce, of Maryland, who was elected his successor.

Constant activity in behalf of exhibitors and the industry generally, with a strong character and unwavering enthusiasm over the future of motion pictures, were the characteristics which raised Mr. Neff to a position of national prominence.

Since his retirement from the head of the league, on July 14, he has devoted himself to his own interests as an exhibitor, but has kept in close and active touch with events in the motion picture industry.

Triangle's Program Also Takes in Chicago

Public Accepts Pictures of Griffith, Ince and Sennett, Shown at the Studebaker, with the Same Enthusiastic Welcome Accorded the Program in New York

THE press-notices of the New York opening, and the masterly publicity campaign conducted by the Triangle Film Corporation, combined to create much interest in the Triangle opening at the Studebaker theatre last Saturday, October 2.

The first-night audience was composed of a representative group of actors, society and press people, exhibitors, and those directly connected with the film business. The same three plays that opened in New York were shown. A large orchestra added greatly to the effectiveness of the entertainment.

Everything went off with smoothness, with the exception of a slip that occurred when "the Iron Strain" was interrupted by a fragment from "My Valet." The audience took this faux pas in good part.

The consensus of opinion among Chicago papers is that the new venture is quite worthy of patronage, and that the present tariff of prices can be maintained.

All the critics of the dailies in Chicago mentioned the pictures in terms of highest praise. The "Tribune" says:

"It all happened quietly, this arrival of the two dollar movies, without any ceremony or special fuss, but it happened emphatically and enthusiastically. Laughter bubbled and low toned comments of approval rippled all around. The audience had a good time, judging by the sound of it—which augurs that where it once had a good time it will return."

The "Herald" says:

"What constitutes excellence in film production? Is it the smoothness of plot, the beauty of the photography or the harmony of the environment? No one specific element can place a picture above its peers, but a combination of all these things added to the producer's personal ingenuity is essential in making the photoplay an artistic accomplishment.

"Because David Wark Griffith, Tom H. Ince and Mack Sennett possessed all of these qualifications, with the necessary vital spark of genius, they joined forces for the purpose of giving the world pictures de luxe. Their productions, as the Studebaker program proves, are alike in excellence but quite unlike in treatment.

The "Examiner" says:

"The two-dollar movie has arrived. It came Saturday night under the banner of the Triangle Company, emblazoned with the names of Griffith, Ince and Sennett, and it showed to us as brilliant a first night as any program ever has in Chicago."

The critic of "The American" says:

"The greatest invention of our times probably is the motion picture. Beyond doubt it is the most popular. And the highest development of the greatest invention, the motion picture, is here now at the Studebaker in Triangle films.

"There is a combination of the cleverest actors and the most ingenious directors of the day. A typical first-night audience, or, rather, a typical triple first-night audience, such as would pay homage to Farnum, Fairbanks and Hitchcock in the flesh, for the three were blended into a great play, laughed at and applauded these stars as they looked out from the screen at the Studebaker."

"JUST OUT OF COLLEGE" HAS SUCCESSFUL RUN IN CHICAGO

"Just Out of College" is having a very successful run at the Fine Arts theatre, Chicago, people standing in line nightly, waiting admittance.

Never has a five reel comedy feature received such unanimous praise from the Chicago newspapers.

LE GALLIENNE, ONE OF THE COUNTRY'S FOREMOST AUTHORS, WRITES SCENARIO FOR EQUITABLE

Richard Le Gallienne, poet, novelist and critic, has at last succumbed to the jingle of the screen dollars. He has just completed a five-act scenario for the Equitable Motion Pictures Corporation, entitled "The Chain Invisible," which he has constructed with a foreword of more or less interest to the producing company and the public at large.

"The Chain Invisible," says Le Gallienne, "is founded on the proposition that a healthy, normal man and woman, each entirely dissimilar from the other in birth, breeding, education, tastes, temperament and disposition, must inevitably fall in love with each other—provided they are constantly thrown into each other's society and have absolutely no opportunity for conversation or intimacy with any other human being.

"This theory is advanced on the belief that such falling in love is merely the inexorable working of nature—that two people so living are bound together by an invisible chain which merely stretches if they chance to be separated afterwards. But the chain never breaks."

Le Gallienne, who has withstood all advances by film companies in the past, decided to arrange the Equitable scenario after seeing two of that company's finished productions, "Trilby" and "The Price."

In order to get the principal parts into right hands, it was decided to have twenty copies of the scenario written and one given to each of the noted players associated with Equitable, and then have the players themselves vote as to who should play the important roles.

Among those who will be asked to vote are Robert Edeson, Kathryn Osterman, Lenore Ulrich, Florence Reed, Clara Whipple, Lily Cahill, Robert T. Haines, Margarita Fischer, Edwin Arden, Brandon Tynan, Alexandra Carlisle, Gail Kane, Katharine Kaelred, Charles J. Ross, Hilda Spong, Molly McIntyre, Helen Ware, and Thomas A. Wise. The men will have two votes each, and the women one, which will even the matter of counts.

IMPORTANT CHANGES IN VANCOUVER OFFICES

Several important changes have recently taken place in the Vancouver, B. C., film exchanges. E. R. Fauser, formerly manager of the Pathé branch, and before that, of the Mutual, has taken charge of the Dominion Film Exchange, Ltd., recently formed by J. R. Muir and associates, and quarters have been secured in the Leigh Spencer Building. This exchange handles the World Film Corporation's features and the Minusa Gold Fibre Screen in British Columbia, and is closely connected with the Dominion theatres in Vancouver and Victoria.

The Pathé exchange, in the same building, is now managed by Andrew P. Keegan, who was transferred from St. John, N. B., when the business of the Pathé Film Syndi-

cate, Ltd., in Western Canada, was taken over by Pathé's Famous Film Syndicate of Quebec, which now controls this brand in the entire Dominion. The name of the distributing company has just been changed to Specialty Film Import, Limited.

I. Soskin, manager of the Vancouver office of the Famous Players Film Service, Ltd., Canadian distributors of the Paramount program, has been transferred to Calgary, where he will in future have charge of the premium coupon system maintained by the company. His brother, Ben Soskin, is now in charge of the Vancouver branch.

VOGUE FILMS, INC., WILL MAKE COMEDIES FOR MUTUAL

Announcement is made of a new comedy producing company, Vogue Films, Inc., which will have its first release on the Mutual program in November. Studios have been obtained in Los Angeles, and work is already in progress.

There will be no announcement as to comedians until later, except that they will be of the artistically eccentric kind, set in stories that have understandable plots.

The managing director of the new organization is said to be one of the best producers of the country, and equally well known abroad. The entire financing of the company was done in the West.

JEANNE EAGELS CAST FOR NEW ARNOLD DALY PICTURE

Arnold Daly, who is producing the "Ashton-Kirk" series of features for Pathé, has engaged Jeanne Eagels for his new picture, "The House of Fear." Miss Eagels started in upon a theatrical career at the age of twelve, and as she says "played almost every kind of a part in stock and repertoire" for four years in the west. Then came musical comedy for two years, with Richard Carle and "The Pink Lady," and then a season with Billie Burke at the Lyceum. Last season she played the lead with Julian Eltinge in "The Crinoline Girl." She has been engaged for a new stage production to be seen in New York soon.



EDNA GOODRICH AND TOM MEIGHEN IN THE FIRST LASKY PICTURE FEATURING THE STAGE STAR

INGENUE LEAD OF PRESENT BROADWAY SUCCESS FOR "DEVIL'S DARLING," MUTUAL

Francine Larrimore, ingenue lead of "Some Baby" at the Fulton theatre, New York, has been engaged by the Gaumont Company to appear in the next Rialto Star three reel feature on the Mutual program, produced by William Haddock. The title of this photoplay, in which one of Broadway's most popular current stars will be seen, is "The Devil's Darling." Miss Larrimore will play the role of an innocent girl who comes under the influence of a wicked adventuress who tries all her wiles to



FRANCINE LARRIMORE

force the younger girl to sell her soul. Francine Larrimore is an American girl, pure and simple, although she boasts the distinction of foreign birth, having been born in Rouen, France. While she did not appear in New York in A. H. Woods' "Over Night," she became the idol of the entire United States as she toured it with her company. Miss Larrimore became known to Broadway when she played with the Princess players in "Any Night."

MRS. WHIFFEN TO APPEAR IN "BARBARA" FOR METRO

Mrs. Thomas Whiffen, who has entertained and delighted playgoers in this country for two generations, during the last of which by her delineation of elderly women parts, has been engaged by the Popular Plays and Players to appear in the big five part feature production, "Barbara Fritchie," which will be released on the Metro program. Mary Miles Minter will have the stellar role in the production and Mrs. Whiffen will play the part of her grandmother, in the Clyde Fitch version and dramatization of the famous poem.

For more than a quarter of a century Mrs. Whiffen has played important grand dame and "old women" parts in notable Broadway productions. At present she is playing in "Moloch," Holbrook Blinn's production at the New Amsterdam theatre, New York.



(INSERTS AT TOP) DONNA ROGERS AND RAYMOND HITCHCOCK ("STOLEN MAGIC"); (LEFT) SCENE FROM "THE COWARD," WHICH STARS FRANK KEENAN;

(CENTER) EDDIE FOY IN "A FAVORITE FOOL"; (RIGHT) WALLACE REID, DOROTHY GISH AND THE STUDENTS IN "OLD HEIDELBERG"

SECOND KNICKERBOCKER TRIANGLE PROGRAM

("Stolen Magic"—Keystone—Two Parts. "Old Heidelberg"—Fine Arts—Five Parts. "A Favorite Fool"—Keystone—Two Parts. "The Coward"—Kay-Bee—Six Parts)

REVIEWED BY PETER MILNE

THE second Triangle program took a geometrical turn and developed into a quadrangle, with Mack Sennett holding sway over two sides with his brace of comedies. "Stolen Magic" and "A Favorite Fool." The two serious dramatic offerings, "The Coward" and "Old Heidelberg" divided honors between Thomas H. Ince and D. W. Griffith, respectively, with the balance in Ince's favor, because of the depth of his theme and its comprehensive treatment. The entire program was better balanced than that of the first week, the two features being widely different in theme and the comedies furnishing excellent relief to the dramatic subjects.

The bill opened with "Stolen Magic," another Raymond Hitchcock comedy, superior in many respects to "My Valet," because Sennett has given his star more opportunities in which to display his fun-making ability. Its plot is of an uproarious sort. Hitchcock, an "ophidologist," arrives at a reception with an assortment of snakes from India, and a paper which gives him the power of a magician. Many are the laughs in this subject, smattered with some slapstick action and trick camera work, as well as many humorous situations. Sennett, Mabel Normand, Alice Davenport, and Frank Hayes also distinguish themselves. "Stolen Magic" can easily be ranked with the best of former Keystone's, the comical qualities of which exhibitors know so well.

Following the comedy came "Old Heidelberg," Griffith's supervised feature, adapted and produced under the direction of John Emerson. The story is slim and relies altogether on the pathos of its theme for success. And a success it is.

In addition to the love story, which dominates the action, the picture contains a striking appeal for peace, forcibly driven home by one or two minor sympathetic plots and a few wonderful battle scenes.

The ne'er completed romance of Karl, heir apparent to the principality of Rutania and Kathie, the niece of a Heidelberg innkeeper, because of regal customs, is the main theme. It is developed beautifully, many times bringing tears to the eyes. In detail it is delightful; the lonely boyhood of the prince, the carousals of the Heidelberg students, and the awakening of the prince to real life and love—all are handled excellently. Dorothy Gish and Wallace Reid are entirely capable in the leading parts, both interpreting their roles in an ideal manner. Karl Fornes, Jr., Eric Von Stroheim and J. W. McDermott do their scenes in pleasing style, while the support is consistently good. This picture also contains excellent scenes and rare photography. Withal it is a sympathetic drama of the highest order, worthy indeed to be rated as a two-dollar picture.

Mack Sennett's second comedy of the program next appeared, "A Favorite Fool," featuring Eddie Foy and the ever-accompany-

ing Seven Little Foys. It is a joyous knockabout number, with Eddie Foy continually the center of attraction. Polly Moran, Mae Busch and Charles Arling furnish support, Miss Busch adding a delightful touch of feminine beauty to the picture. Eddie Foy appears as a Son of Rest, alias a tramp. He marries a widow, before he learns she has seven children, then quite naturally he gets frightened and runs away. But later he redeems himself by refuting the villain and restoring the deeds to a circus to his wife.

Added comedy is furnished by the very clever subtitles, and a few startling scenes show a well-executed wind and rain storm. In its entirety it is a very good picture, destined to be popular because of the Foy atmosphere, an atmosphere entirely free from anything vulgar.

Thomas H. Ince's picture, "The Coward," which he both wrote and produced, is a Civil War drama, but aside from the fact that it is laid in the days of '61, it is unlike others that contain the great conflict as a background. It is a strong, virile picture, full of suspense and thrills, each scene keyed so as to result in the highest dramatic efficiency.

Frank Keenan is featured and a powerful figure he makes of the sterling old Southern Colonel. His face, usually in stern repose, is intensely magnetic, while his infrequent outbursts of emotion are made all the stronger in contrast. Charles Ray as his son, playing the title part, gives a performance that is truly a revelation. His expressions, made so significant by close-ups, reveal with powerful sincerity his innermost feelings. Keenan and Ray share the honors of the piece, although the support furnished by Gertrude Claire, Margaret Gibson, Nick Cogley and Charles French is entirely adequate.

The story starts with the outset of the Civil War. Frank Winslow, afraid that he will be afraid to fight, refuses to enlist at first, but later is forced to do so by his father. But while on picket duty he deserts and returns home. His father, that the honor of his name may be saved, takes his place. Up to this time Frank has been a convincing and pitiable coward. But when Union soldiers quarter themselves in his father's house he awakens to his duty. He secures the plans of the Northern lines and after a wild ride reaches the outskirts of the Confederate camp. His father, thinking him a Northerner, shoots him from his horse as he is crossing a bridge, and then goes happily into battle. The plans bring the Southerners victory, and then comes the reconciliation between father and son.

The battle scenes staged by Mr. Ince are of the most thrilling sort conceivable. The incidental touches and the sweeping panoramic views combine to make the whole stirring and realistic. And the fall that Ray takes from the bridge must not be forgotten. Both man and horse career into the water. It is a real thriller.

This veritable masterpiece of Mr. Ince's brings the second Triangle program to a close as glorious as the beginning is funny. The group of pictures here presented are all fine; each attains

satisfactory excellence in its own particular line. The comedies are worthy to be labeled as such; the dramas, widely different, work wonders with the spectator. In fact the entire entertainment is representative of Triangle's aim.

"FOR \$5,000 A YEAR"

(Liberty Motion Picture Company—Five Reels)

REVIEWED BY IRENE PACE SOLOMON

AN entirely different style of picture is this second release of the Liberty Company from its first effort. This is an original scenario from the pen of Edwin B. Tilton, who also directed the film in a very artistic manner, and capably played the part of the father, Merritt, thus acceptably filling a triple bill in the production.



ROBERT IDENTIFIES THE VILLAIN

That the picture is different from its predecessor does not argue against it; rather it is a point in its favor, as showing improvement with each release. The photography is all that could be desired and the director makes much use of the popular vision scenes with an excellent effect which adds to the interest of the story. Many close ups are also used.

Thrills are by no means lacking. A goodly number of them scattered through the five reels keeps one on the qui vive to see what will happen next. As there is nothing new under the sun, these exciting moments are caused by the same old villains plotting against the same innocent heroines, while the same young heroes come in the nick of time to foil their plots. Then there must be fights and smashups.

In this case the smash is a vivid scene of two motor cars in which one is really wrecked. The fight between Tom and Paul when the former at last sees through Paul's treachery is as realistic as life. There is not a poor member of the cast. Even the minor parts show careful drilling.

As Adele, Louise Huff is charming, vivacious and girlish in the lighter parts which are better suited to her temperament than deep emotional roles. However, she holds her own in the deeper moments.

The honors among the male characters are easily held by Tilton. A word must be said for Edward LaRenz as Robert, Douglas Sibole, as the villain, Thomas Clark as Paul, E. A. Merbreier as Tom, Frank McDonnell as the Count, Mart Heisey as a miner. Last, but by no means least, is Irene Kent, who as Madge, the second heroine, gives one of the good impersonations of the play.

"LILLIAN'S HUSBANDS"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

FROM a dramatic standpoint "Lillian's Husbands," by S. A. Van Patten, is quite mediocre, if not poor. But when a motion picture audience is thoroughly amused by a three-reel comedy, not one person in it is going to stand on technicality and announce that this should be that way and that should be

this way. And so we may remark without pouring scorn on the production that reel No. 2 could easily be left out, or that reel No. 3 could be discarded if reel No. 2 were left in.

But to adopt either of these courses would be shearing the picture of one-third of its comedy, a frightful proceeding indeed. And so "Lillian's Husbands," dramatically poor, is laughably delightful.

The plot applies the reverse English to the story of the young man who is obliged to procure a wife to show his guardian. The young lady, introduced in this case is disastrously unsuccessful in her deceitful practice. She tells her guardian that she is married, but then can produce no husband. Her guardian puts a detective on his trail, but the results are negative. Finally the guardian awakes to the real facts and marries the girl while disguised.

The humor in these three reels is rich and thick. It is wholesome and refined. It is of the sort that is bound to tickle any audience. Lillian Walker in the title part, Donald Hall as her guardian, and Donald McBride as the "bunk" detective, are all excellent in their respective parts.

"THE FATAL CARD"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

WITH the presentation of this melodrama Famous Players outdo themselves in that they offer two renowned stars instead of one as is their usual custom. John Mason and Hazel Dawn comprise the team. They have been allotted parts to which they are happily suited. Mr. Mason carries a heavy, emotional role, in which he fares with striking success, while the part awarded Miss Dawn is lighter and well fitted to her characteristics.

"The Fatal Card" is by C. Haddon Chambers and B. C. Stephenson, and as a melodramatic offering it ranks high. The story concerns a would-be reformed robber who is called upon by his old pals to turn his last trick against the father of his daughter's fiancée. The old man is accidentally killed by one of the gang. They decide to meet that night and discuss plans for the future. The son of the murdered man hears all the conversation and later makes his presence known.

Marrable (John Mason) is called upon by his assertive "pals" to put the young man out of the way. They leave the two men together. Then Marrable discovers that the doomed man once saved his life and remembers that he then swore to repay him.



THE FATAL CARD IS DRAWN

And so he liberates him, but while he is throwing the time clock bomb from the room it explodes, killing him.

David Powell as the son is good, and Russell Bassett as his father is good also. James Kirkwood directed the work, and as usual has met with success. The photography, however, is not what one is accustomed to expect from the Famous Players.

Without exhibiting anything extraordinary, "The Fatal Card" manages to continually hold the attention. It is not wonderful, but merely satisfactorily pleasing. With two such stars in the leading roles it will seem strange indeed if the melodrama evades popularity.

"SIN"

(Fox—Five Reels)

REVIEWED BY OSCAR COOPER

IT was time, in the opinion of a good many persons, that the vampire crown should be lifted from the brow of Theda Bara, and replaced by another, not less gorgeous, but set with other jewels. She had worn the first so long that some of her admirers had begun to think she would have to wear it always. When they see "Sin," they will find how far in error they were.

In this picture she is not the lure, but the lured. A girl of Italy's countryside, she meets on fete day Pietro, king of the Camorra, in Italy for a brief sojourn. He tells her of the glories of distant America (represented on the screen by the Statue of Liberty), and wins her heart away from Luigi, her betrothed. Her natural, but undeveloped propensity to evil aids Pietro's de-



THEDA BARA AND WILLIAM E. SHAY IN TWO GRIPPING SCENES

signs, and she goes with him to America. Luigi follows as her protector. Pietro does not think marriage necessary. Luigi continues to declare his love and his eagerness for the marriage. Taunted by her, he steals the Jewels of the Madonna from the altar.

After this event, Luigi, overcome with remorse at having robbed the altar, kills himself on the altar steps. The girl goes mad after Pietro deserts her, and the last scene of all shows her rescue by the police from the crowd, angry at the desecration of their church.

This sketch of the plot is necessary to an understanding of the difficulties it imposes upon Miss Bara. Accustomed to lead into temptation, she assumes the role of one who is led. Her extraordinary ability as an emotional actress is therefore somewhat limited by the very necessities of the part. But when she does have an opportunity, she takes possession of the screen in the full power of her peculiar genius.

Herbert Brenon, writer and director of the piece, provides settings that are pleasing, and not over elaborate. Several glimpses are given of crowds at the Fete of the Madonna in New York.

As Pietro, Warner Oland displays real knowledge of restraint. Next to the star, he is the most convincing of the principals, while William E. Shay shoulders well a role that sometimes borders on the impossible. Mrs. Louise Rial and Henry Leone, among the other members of the cast, deserve mention for capable work.

Most of those who witness the drama will probably wish it had been possible to name the picture "The Jewels of the Madonna," in honor of the central incident. And others will wish that the director had omitted the chase by the mob after the theft of the jewels is discovered. Somehow, the mob does not seem to be chasing anything or anybody in particular.

BEVERLY BAYNE, QUALITY STAR, WRITES FASHION ARTICLES FOR NEWSPAPERS

BEVERLY BAYNE, leading woman for the Quality Pictures Corporation, has written a series of articles on fashions for the Newspaper Enterprise Association which syndicates matter to scores of big daily newspapers.

The first of these appeared this week in all parts of the country under the heading of Beverly Bayne's beauty hints.

"ZAZA"

(Famous Players-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

LONG before anyone ever thought of seeing the famous plays of the day on the screen, "Zaza" and Leslie Carter were one and the same to thousands of minds. The popular—the only conception of Zaza is Mrs. Carter's florid and exotic portrayal, and the old school theatregoer will be slow to accept any other. If it does, this new Paramount offering will mark as great a single advance as has yet been made in the screen conquest of the stage.

Pauline Frederick has created a Zaza in a lighter and more carefree vein. The heavy tragedy of the first Zaza would be an unpleasant thing on the screen, and it is Miss Frederick's instinctive knowledge of where to stop that has made her such a pronounced success before the camera. Where one is denied the dramatic lines of a play, the temptation to overdo tense scenes must be powerful, yet there is no moment in this picture when Miss Frederick has failed to hold herself well in restraint, and register her emotions with clarity and dignity.

In several senses Pauline Frederick is a carefully cut diamond; she shines superior to the most elaborate setting, and she is as many-sided as the kohinoor, and the whirlwind of change from girlish gayety to Gallic rage is as swift as the flicker of light on its facets. In the range from a ragged peasant girl, to the stately idol of the stage she never fails to convince.



THE MEETING OF ZAZA AND BERNARD

Julian L'Estrange, although sincere and careful, is a somewhat negative Dufrene. Mark Smith, as Cascart, does some really finished comedy work, and is ably supported by Maude Granger as Aunt Rosa. Ruth Sinclair, Charles Butler, Walter Craven, Blanche Fisher and Helen Sinnott complete an excellently balanced cast.

"THE PERILS OF TEMPTATION"

(Balboa-Pathe—Four Reels)

REVIEWED BY HARVEY F. THEW.

THIS story of a shop girl and the pitfalls dug for her, has been well conceived, but is not worked out consistently, or with a careful regard to the main theme. As a matter of fact, the introductory scenes are not at all necessary, and there is no need for the central character to have been a shop girl, as she casts off that environment forever in the middle of the first reel. The film could be shortened by this much without weakening it.

"Jackie" Saunders, as the shop girl, who is suspected of theft, and who is taken up by the mother of the store manager and made her secretary, is pleasing and convincing.

As secretary to Mrs. Pierce, she repels the attentions of a younger son, and another suspicion of theft is thrown upon her. She then becomes the secretary of a playwright, who also makes odious advances. She is saved from this situation by the man who really loves her, and who happens to be passing at the time. The stolen pearls, it transpires, were taken by Mr. Pierce, to tide him over a dangerous crisis in the market, and when he returns them she is cleared. It is the type of picture which will appeal to a large public.



A QUARTETTE OF GLIMPSES AT "EMMY OF STORK'S NEST" (Metro), WHICH WILL ENDEAR MARY MILES MINTER TO THE HEARTS OF THOUSANDS

"EMMY OF STORK'S NEST"

(Columbia-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

THE desire to make a thoroughly good picture has trampled ruthlessly and brutally on the good old conventions, in this subject. It is always easy to point out where a picture is bad, but when it is good all the way through, it is often difficult to show just where or why it is good; there is a sense of complete satisfaction to the eye and understanding, so much so that the spectator will absorb and approve the entire effect, and scorn details.

So it is with this picture. Each of its five reels in turn holds the spectator absorbed, even thrilled, and he will rise and go away finding nothing bad anywhere. Metro has been fortunate in the selection of such a vehicle for the introduction of Little Mary Miles Minter in the full flower. She is deserving of all the efforts expended to bring her up to the first rank, and her screen presence will immediately endear her to the hearts of thousands. She is of the sympathetic type which makes itself loved by the public, without regard to ability as an actress, and yet her ability is potential. She photographs fully as well as the original "Little Mary," and sometimes her work shows a sort of Pickford influence; the parallel is also carried to her prospects of building up an immense personal following.

The story is J. Breckenridge Ellis' tale of the counterfeiters in the Ozark mountains, produced by William Nigh. The settings are pleasing, and hold strictly to the atmosphere of the mountain village and its people. All the scenes were made at Delaware Water Gap. The fight in the fourth reel is the best thing of the kind we have yet seen in the films, and is followed by a thrilling chase and disaster in the torrent of a ford.

The character depictions are worthy of especial mention. In Miss Minter's support are Niles Welch, Charles Prince, William Cowper, Martin Faust, Mr. Cowles, Mr. Bresee and Mrs. Brundage.

"THE FAMILY CUPBOARD"

(Brady-World Film—Five Reels)

REVIEWED BY PETER MILNE

"THE FAMILY CUPBOARD" is a sex drama by Owen Davis. Formerly it played on Broadway. It has been adapted and produced by Frank Crane. The version presented in picture form resembles its speaking predecessor in that it is fearless, and being fearless is certainly being intense.

The story has been so conceived that the events following the introduction occur in a manner most natural. It convinces the beholder, which is more than many pictured sex dramas do. And mingled with the intensity of the logical situations are relieving laughable touches, true comical scenes, enacted commendably.

Charles Nelson attains a fair-sized fortune in a short time. His wife, son and daughter plunge gayly into society's midst, while Nelson is left in uncomfortable solitude. He determines to have his little fling, and proceeds to hit several of Broadway's high spots. He emerges from the Wicked Way in company with a female vaudeville performer, cabaret singer and what not.

His wife learns of his affiliations and consequently refuses to live with him. All Nelson's money having been strewn in mil-

linery establishments and the like by his wife, he discovers himself penniless and proceeds to quit the companionship of the woman, who, quite peeved, devotes her attention to his son. The son believes her good, faithful and possessed with divers feminine virtues, but he discovers to his sorrow that she is shockingly bad. His money exhausted, she leaves with a vaudevillian to secure a long-needed marriage certificate. And so having poured trouble over the unpretending father and having blasted the hopes of the son, she departs and leaves the family to reunite themselves.

Holbrook Blinn gives a polished performance of Nelson, while Frances Nelson as the wicked dancer invests her role with a characteristic air of flippancy. John Hines furnishes a generous



NELSON SUCCUMBS TO KITTY'S KITTENISH WAYS

portion of comedy as the vaudeville actor. The supporting cast is good in most respects.

Candidly, this is not a picture for the unsophisticated. But as to success, there can be no ultimate doubt. And for the cause of this decisive statement we call the reader's attention to the popular plays of this sort that continually hold the boards of leading metropolitan theatres. This is a picture, but it seems destined to an equally glittering career, for of its species it is a very good example.

UNIVERSAL PURCHASES EIGHT "BEST SELLERS" AS BASIS FOR BROADWAY FEATURES

The Universal has purchased the following "best sellers" by prominent American authors, to be used as the basis for Universal Broadway Features:

"The Flirt," Booth Tarkington; "The Silver Bell of Los-morales," Eleanor Gates; "Crooked Trails," Wm. McLeod Raine; "Mavericks," Wm. McLeod Raine; "Texas Rancher," Wm. McLeod Raine; "The First Lady in the Land," Chas. F. Nirdlinger; "The Diamond Master," Jacques Futrelle; "Elusive Isabel," Jacques Futrelle.

"TILLIE'S TOMATO SURPRISE"

(Lubin—V-L-S-E—Six Reels)

REVIEWED BY PETER MILNE

NO doubt the Lubin company firmly intended "Tillie's Tomato Surprise" to be chiefly Marie Dressler's Tomato Surprise. At any rate, it has achieved this end, for the picture is about 90 per cent. Marie Dressler. The other 10 per cent. contains a meandering plot, decorated with several slapstick innovations and three or four other characters who play directly to Miss Dressler.

Miss Dressler's antics, her weird grimaces, her healthy swing to the jaw or some other vulnerable part of the anatomy, her preposterous display of nether lands, and her generally ludicrous actions are known to theatre-goers and in fact motion picture-goers all over the country. With such idiosyncrasies are the six reels loaded. It is stage comedy, typical of Marie Dressler. To some it will appear wholly delightful, but those who prefer the type of comedy embodied in "The Dust of Egypt," for example, will hardly revel in "Tillie's Tomato Surprise." To be brief, it a variety of comedy which has a large following.

The scenario was prepared by Acton Davies and largely concerns Tillie's crashing debut into society, her experiences with the Bat, her lover, and her prolonged quarrels with her cousin. The surprise is Tillie's slice of her aunt's fortune, a 49-cent tomato stuffed with ten thousand dollar bills. Tillie is constantly attempting to rid herself of this mean looking piece of fruit, but finally in desperation rips it open and joyfully discovers its contents.

Of innovations in the picture there are several; the magical pair of wings with which the Bat is enabled to flit merrily

offering belongs to the director, John H. Collins, though the author, Mary Rider, deserves special mention.

A picture with more beautiful exteriors would be hard to find, and coupled with masterly acting on the part of the principals, and superb photography to bring out the above-the-average plot, this production from the Edison studios is deserving of the highest honors.

Gladiola Bain (Viola Dana), a country girl, runs away from



GLADIOLA VISITS WILLIAMS AT HIS ESTATE

her country home with Ned Williams (Robert Connes), of the city. She does not know he is already married and as he has separated from his wife, he does not undeceive her.

The unheralded appearance of his wife at his city home brings realization to Gladiola and she leaves him and returns to her father (Charles Sutton) in time to promise him on his death-bed that her child shall bear the family name of Bain.

Mrs. Williams' death as the result of an accident releases Williams, and he hurries to the country and Gladiola to make amends to her and the child. Gladiola is torn between love of her father and devotion to her child and finally decides not to go back to him and he reluctantly leaves.

The audience is left in doubt as to whether she marries the husky county lad (Pat O'Malley), who has loved her since they were children together, or whether she lives for her child alone in the now lonely country home, as the last scene fades away with Gladiola in the midst of the gladioli fields with her child in her arms and the country lad holding out his arms to her. A beautiful finale to a wonderful production.

PRIVATE SHOWING OF "THAT LASS O' LOWRIES" AT LOS ANGELES REVEALS ITS EXCELLENCE

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 4.

THE Universal Broadway Star Feature, "That Lass o' Lowries," produced by Robert Leonard, with Helen Ware in the name part, was given a private showing Thursday evening, September 23, at Woodley's theatre following the regular evening program. Admittance was by invitation only, and the projection was witnessed by a large audience made up of players, producers and legitimate stage people, representatives of all Los Angeles producing companies and the bills at all local theatres.

In this production the Universal company offers a very excellent adaptation of the Frances Hodgson Burnett novel of the coal fields in Northern England, dealing with the question of capital and labor, and is timely in this country as the result of recent strikes.

The scenes for this picture are very remarkable, one in particular being very expensive and true to life. One is that of the coal mine, and as there are no locations of this character in California, it was necessary to build the entire structure at Universal City. How painstaking Director Leonard and Technical Man Frank Ormston have been in this production is best exemplified by the picture itself.



TILLIE AND THE BAT GIVE AN EXHIBITION

along in the air, the vast chase in the end participated in by half the population of Philadelphia and Jim, the Lubin monkey, a most clever and talented performer.

Tom McNaughton, the noted comedian of musical comedy, appears as Tillie's villainous cousin and handles the part in a manner that corresponds well with the general tone of the production. Colin Campbell is the Bat and a very funny figure he cuts. The supporting characters adequately handle any chance opportunity that the scenario permits.

On the whole, "Tillie's Tomato Surprise" is just what might be expected with Marie Dressler in the leading role. It is a slapstick comedy with tactics both crude and novel resorted to in efforts (quite successful) to amuse. Good photography and excellent trick effects add value to the production.

"GLADIOLA"

(Edison—Four Reels)

REVIEWED BY H. S. FULD

FROM the gladiola fields of Berlin, N. Y., comes this beautiful setting breathing an atmosphere of the flowery countryside, with a story of heartrending interest that cannot but thrill the beholder. The plot uses the old theme of "loving not wisely but too well," yet with a twist that gives a rather unusual and entirely satisfactory ending. The credit for this

TWO OF THE SPECTACULAR SCENES FROM ESSANAY'S "THE PALACE OF THE KING," WITH ARLINE HACKETT



Another beautiful setting is that of a street scene in the quaint English town, and some remarkable night effects were secured for this. Joan Lowrie played by Helen Ware, is the daughter of the mining town bully, who worships the superintendent because he fought the foreman who had insulted her, and later gives a wonderful exhibition of the manly art when her father, the bully, broke rules of the mine endangering the lives of the workmen.

There are three big fights in this subject, every one staged with remarkable realism. The mine explosion is a remarkable piece of production. The rescue of the superintendent adds a thrill of the old-time melodrama that wins applause.

Every member of the big cast gives a good portrayal of their respective parts. Special mention should be made of Harry Carey as the superintendent, Jack Curtis as the bully, Ella Hall as the daughter of the rector, and Lule Warrenton the mother. Harry Carter impersonates the English fop.

"IN THE PALACE OF THE KING"

(Essanay—Six Reels)

REVIEWED BY OSCAR COOPER

THE late Marion Crawford had a habit of writing novels, as is well known; and he also had a happy faculty of endowing good plots with splendid characterization. So that when it comes to putting Crawford on the screen all that is necessary is to see that the plot is unspoiled and the characterization in keeping with the original.

This feat has been successfully achieved in the present picture, chiefly by means of elaborate spectacles and rich costuming. Five thousand men and two thousand horses are said to have been employed by Director Fred E. Wright in making this picture. In any event, there are horses and men enough to delight the heart of any military enthusiast. No battle scenes are attempted, but martial effects are gained by reviews in the courtyard of the palace. A spirited duel between the King (E. J. Ratcliffe) and Don John of Austria (Richard C. Travers) is the nearest approach to a battle in the entire six reels.

Careful attention to detail preserves the historical atmosphere of the piece almost without a slip. One slip does occur, however, in the use of a modern coffee percolator in one scene, but this is so slight an inaccuracy that it will probably never be noticed. The care exercised in directing would have been still more distinguished if it had been applied with larger discrimination to the scenes showing dances in the throne room. These scenes are too long, and do not add to the value of the production.

But any defects of this sort are more than remedied by the excellent work of the principals. Richard C. Travers sticks closely to the ideal of the matinee idol in his impersonation of Don John, a conception that is perfectly at home in this romantic setting. E. J. Ratcliffe (the King) is good, and Sydney Ainsworth deserves especial notice for his polished rendition of accomplished villainy. The pathos of the love that comes near ending in tragedy, but does not, is supplied ably by Arline Hackett. Lewis Edgard, Lillian Drew, Nell Craig, Ernest Maupain and Thomas Commerford are good.

"THE WOMAN WHO LIED"

(Victor-Universal—Four Reels)

REVIEWED BY PETER MILNE

THIS is frankly a melodrama and makes no pretense at being anything else. In one or two places it is stamped by incongruity, unusual even in the general run of melodramatic subjects. Olga Printzlau Clark wrote the scenario which was converted to picture form by Lucius Henderson at the eastern Victor studios.

In the title role appears Mary Fuller, a true villainess in the beginning, but a repentant and suffering soul in the end. Miss Fuller's performance is realistic enough to cause her to be both alluring and pitiable, as the case may be. Besides Miss Fuller appears resplendent in many marvelous gowns at first, a veritable fashion parade that will not fail to catch the eye.

The supporting players are most accomplished and extremely well cast, particularly so is Paul Panzer, as Gordon Trent, a nefarious rounder. Milton Sills plays Jack, the misrepresented hero, while Edna Hunter has a prominent part as Trent's wife.

Cleo (Mary Fuller) is a fickle actress with a host of admirers.



JACK READS TRENT'S CONFESSION

Gordon Trent is one of them. Cleo's husband discovers Trent in an embarrassing position with his wife and as a result of the fight the husband is shot and killed. Trent blames Jack and Cleo upholds the accusation. So Jack is jailed. Later Trent marries Jack's heart-broken fiancée.

Three years pass, when Cleo, angry with Trent, tells his wife the whole story. Then she suffers a change of heart and departs with Mrs. Trent and her child to a western town where they plan to lead a new life. In the same town, Jack is leading the life of a cowboy after his escape from prison. Trent pursues his wife to the town. Cleo forces him at the point of a gun to write a confession of his crime and then at last Jack and his former fiancée are left unmolested.

"SHANGHAIED"

(Escanay—Two Reels)

REVIEWED BY PETER MILNE

CHARLIE CHAPLIN'S finicky censor is gloriously shanghaied—he is gone and forgotten, never to return (let us hope). For Chaplin has gone in for good, clean comedy, that is good, clean, rough-and-tumble comedy. We won't enter into a discourse on the propriety of this sort of comedy. Some dislike it, but some several hundred thousands more like it. But it can be served with or without vulgarity. In "Shanghaied" it is offered minus this objectionable property.

"Shanghaied" is refreshingly uproarious, because of this merit of omission and because Chaplin has introduced more novelties than is his usual wont. These, together with his world renowned expressions, his feet (still effervescing an atmosphere of humor), his cane, his hat, his strut and his mustache—all delightfully familiar—combine to make the picture laughably ludicrous to the extreme.

This time his picture is a burlesque on "mellerdrama." Charlie is shanghaied and on the ship is cast as the chef's assistant. When the vessel begins to roll the fun waxes sidesplitting. The acrobatic feats that Charlie and his co-workers perform are marvelous



CHARLIE IS SHANGHAIED

and—but why continue? In the end Charlie rescues his sweetheart from the hold of the ship, doomed to be destroyed by dynamite, and restores her to the wild arms of her father, and then politely kicks the poor parent overboard.

It is all very funny and without vulgarity. Exhibitors who want clean, knock-down-and-drag-out comedy need not hesitate over this.

In the print shown for review, several scenes were peculiarly scratched, notably those taken on the deck of the boat. This appears as if it were merely a fault of the print, although an imperfect negative may be the cause.

"JOHN GLAYDE'S HONOUR"

(Pathe-Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

IN most skillful and workmanlike manner has a good screen story been built up out of the Suro play, and it is well worthy a place in the Gold Rooster family. It is the first contribution of the Frohman Amusement Corporation to this collection of photodramas, and follows closely the lines of the original play as presented by James K. Hackett, two years ago.

It is unusual to see so much seriousness and sincerity thrown into a part as C. Aubrey Smith has brought to the character of John Glayde, iron-handed and stony-hearted master of men, who, in devoting his every moment to establishing a lofty position for his wife and himself, loses the wife to a young artist, and ends his years in loneliness, during which he realizes the emptiness of mere wealth. There is no happy ending, and no character which appeals especially to the sympathies, such as the pedagogues of the conventional school tell us are necessary, but a most absorbing and satisfactory picture is presented, notwithstanding.

It is needless to descant upon the merits of photography and

settings in pictures of this class, in these days. The directors who are producing such features have learned that technical excellence is easily obtainable, and must be achieved; so they insist upon it. Elaine Ivans is a dainty spot of sunshine, and is cleverly used to



THE SWEETHEARTS ARE DISTURBED

relieve several tense situations in her own clever way. Mary Lawton carries the heavy burden of Mrs. Glayde gracefully and with pronounced ability, and Richard Hatteras is well cast as the artist.

"THE NEW ADVENTURES OF J. RUFUS WALLINGFORD"

(Pathe—Two Reels—Second Episode)

REVIEWED BY HARVEY F. THEW

J. RUFUS and Blackie make their second appearance under the title of "Three Rings and a Goat." As may be inferred, it is a tale of a circus, and the "goat" is Silas Bogger, one of the men who has swindled Violet's father out of his fortune and is entered in the list of those who are to make involuntary restitution. Burr McIntosh as Wallingford, Max Figman as Blackie, and Lolita Robertson as Violet, are all well cast and great successes on the screen. Much of the credit for this is due the Whartons for the quality of the humor in which they have received and reproduced the Wallingford stories.

Those of us who were raised west of Flat Rock Creek, Ind., will appreciate the interiors of the country hotel more than the



THE CALL TO THE FRAY

rest of you. They are faithful representations of what Kin Hubbard would call a "good dollar-a-day hotel," even to the Ethiopian stationed in the dining room to keep the flies off the table. Everybody will appreciate the way in which Wallingford sells a circus he never saw before, for \$65,000, and buys it back for \$10,000, just in time to save himself from becoming a lawbreaker.

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"LANDING THE HOSE REEL"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

RURAL comedy has so long been practically synonymous with vulgarity or mediocrity that exhibitors will be pleasantly surprised when they see this first installment of a new "rube" series, entitled "Chronicles of Bloom Center." Twelve other comedies, each in two reel are scheduled to follow this initial release. While the essential point in these pictures is, of course, the humorous element, yet there is much of the pathos and appealing side of country life interwoven as well. Everybody who has ever lived in a small town will recognize the types portrayed—burlesqued, of course, but retaining all their realism.



THE TOWN WITS AT WORK

The slap-stick element is not entirely eliminated from these pictures, but the use of the swift kick and Willard uppercut, as potent anaesthetics, is fortunately limited. Some of the "business" is musty, while a surprising amount of it is refreshingly new.

This episode in the series shows the efforts of a small town to raise money for some fire-fighting apparatus, and they try everything from soliciting a contribution from former inhabitants, to levying a tax on whiskers. When the local barber-shop eliminates this last plan, a millionaire finally contributes the necessary funds. The consistently good cast consists of Irene Wallace, Sidney Smith, Ralph McComas, William Hutchinson, Lillian Leighton, Lee Morris, John Lancaster, George Hernandez, Elsie Greeson and Miss Mattox. Marshall Neilan was the director, and the authors are Maibelle Justice and William L. Wright.

JOSEPHINE EARLE, MEMBER OF VITAGRAPH STOCK, TO PLAY IN "GONE TO THE DOGS"

Josephine Earle, an actress of considerable stage experience, who recently entered the field of motion pictures, has been appointed a member of the Vitagraph Stock company. Miss Earle, immediately upon her appointment to membership in stock, was dispatched to Lake Placid, New York, to play an important part in "Gone to the Dogs," a two-part Vitagraph feature being produced under the direction of Harry Handworth. Miss Earle will be seen as a vampire, who through a gradual reformation is finally transformed into a lovable, home-loving woman.

CLEVELAND COMPANY WILL MAKE WEIRD FEATURES

ROBERT McLAUGHLIN has resigned as manager of the Colonial theatre, Cleveland, to become identified with the Black Cat Film Corporation. Others in this company are Paul C. Mooney, manager of the Cleveland office of the Fox Film Corporation, and Guy G. Marson, formerly of Cleveland and now with the Thalia Film Company, of Chicago.

The Black Cat Film company will specialize in weird pictures. Mr. McLaughlin is writing the scenario for the first production, "The Fall of the House of Usher," adapted from Edgar Allan Poe.

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BROOKLYN EXHIBITOR PRAISES "TALE OF TWENTY STORIES," UNIVERSAL COMEDY

To the success attendant upon the showing of their comedies in many parts of the country, the following letter recently received by the Universal Film Manufacturing Company bears witness:

"PLAZA THEATRE
"J. & S. Goldberg, Props.
"No. 246 Broadway
"Brooklyn, Aug. 26, 1915.

"Mr. S. Zieler,
"Manager, Universal Film Ex.,
"No. 115 East 23rd Street, New York City.

"Dear Sir:

"Let me congratulate you on the L-KO late release entitled "A Tale of Twenty Stories." It is without doubt the best comedy I have ever seen. My walls and ceiling fairly trembled from the hysterical screams of my patrons.

"You know that as long as I've been in business I have never played a picture more than once. I booked a return date for this feature by request of my patrons so that their friends can see it.

"Hoping you will give us many more such comedies, I am,
"Very truly yours,

"I. L. EPSTEIN."

"GUARDING OLD GLORY" IN SECOND WEEK AT STRAND, NEW YORK

F. O. NIELSEN'S big patriotic picture, "Guarding Old Glory," is in its second week at the Strand theatre, New York, where it has been accorded a rousing reception at every showing by enthusiastic audiences, who do not hesitate to vociferously applaud its many wonderful scenes.

Managing Director B. A. Rolfe himself is more than enthusiastic over the picture, as the following letter to W. H. Rudolph, Mr. Nielsen's eastern representative testifies:

W. H. Rudolph,
608 Candler Building,
New York City.

My dear Mr. Rudolph: Permit me to compliment you upon the patriotic subject, "Guarding Old Glory." It is doing very well indeed for us and I take pleasure in apprising you of the same. I remain,

Sincerely yours,

B. A. ROLFE,
Managing Director.

"Guarding Old Glory" is being featured at the Strand as a picture showing this country's unpreparedness in the event of war, and is shown in installments each week. This is the second week, with three more weeks to run.

SEVENTY-FIVE THEATRE OWNERS AND MANAGERS FORM EXHIBITORS' ASSOCIATION IN LOS ANGELES

Los Angeles, Oct. 4.

THE Motion Picture Exhibitors' Association, with a membership of seventy-five theatre owners and managers, of Southern California and Arizona, has been formed in Los Angeles, with Judge A. P. Tugwell as president, Jack Root, of the Strand theatre, Pasadena, vice-president; Sam McIntyre, proprietor of Photoplay Number 2, Los Angeles, secretary; Mike Gore, proprietor of the Casino, Los Angeles, treasurer.

Judge Tugwell will make a trip to the southern part of the state in the hope of interesting the exhibitors of San Diego and other cities in this organization. An effort will be made at an early meeting to affiliate this organization with the National league.

TRANSCONTINENTAL 'PHONE TALK BETWEEN HEARST AND SELIG SHOWN IN PICTORIAL

A RECENT release of the Hearst-Selig News-Pictorial, No. 72, shows a transcontinental telephone conversation between William Randolph Hearst and William N. Selig, president of the Selig Polyscope Company. Mr. Hearst is shown at his summer home in California conversing with Mr. Selig, who is shown in his private offices in Chicago, Ill.

The film is the more interesting to the public for the reason that it presents, for the first time, a motion picture of Mr. Selig.

FAKE FILMS

Our Warning with reference to "Fake Chaplins," which has been published from Coast to Coast for the last month, has been the means of helping many an Exhibitor to give a square deal to his customers.

The Essanay Film Manufacturing Company wishes to announce that it intends to enforce to the full letter of the law "picture honesty" in reference to Essanay-Chaplin films.

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NEW YORK CITY

WORLD FILM AND LORRIMORE EXPLAIN IN SUIT

World Film Corporation announces that Supreme Court Justice Pendleton, of New York County, on September 29 signed a summons against Alec Lorrimore, who was charged by the World Film Corporation with having made statements injurious to the solvency and credit of that company. World Film Corporation is suing Mr. Lorrimore for \$100,000 damages. The summons is returnable to him on October 17.

According to the World Film Corporation, in February, 1915, they released a motion picture "The Adventures of a Boy Scout," in which Mr. Lorrimore was commercially interested. It is alleged that in August of this year, after discussing with Lewis J. Selznick, the construction to be placed upon the terms of the contract, Mr. Lorrimore took exception to it.

Subsequently he is declared to have circulated the statement that a number of the creditors of the World Film Corporation were going to file a petition in involuntary bankruptcy against the company and have a receiver appointed.

The effect of these rumors and slanders was to reflect injuriously on the World Film Corporation, for which that company is seeking damages against Mr. Lorrimore.

Affidavits in support of the World Film Corporation's claim against Mr. Lorrimore have been filed.

In a letter to MOTION PICTURE NEWS, Mr. Lorrimore says: "We leased a film to the World Film Corporation last December on a fifty-fifty basis. Since then we have not received one cent for our share of the bookings, although to our knowledge a large sum of money has been collected, evidence of which we have.

"We endeavored to get a settlement from Mr. Selznick and the World Film, but we were unable to do so, as they claim that after allowing for the cost of prints from the negative, all surplus was due them for advertising, although our contract expressly states otherwise.

"The World Film Corporation endeavored to get the District Attorney to take action against me. This was thrown out. This led to their beginning an action for slander."

COUR MADE MANAGING DIRECTOR OF PRODUCERS' SERVICE COMPANY

EUGENE J. COUR, formerly with the "Hearst-Selig News Pictorial," has been appointed managing director of the Producers' Service Company. Mr. Cour is superintending the completion of the new laboratories of the company, giving them a much increased capacity.

Mr. Cour for a number of years has been connected with the Chicago newspapers, both in an editorial capacity and as manager of photographic departments. Two years ago he turned his attention to moving pictures, and as a camera operator in the Central West and South has achieved some notable beats.

As a close student of the technical side of motion pictures, Mr. Cour has become thoroughly familiar with the manufacturing end.

METRO ENGAGES WELL-KNOWN ARTIST TO DESIGN POSTERS FOR "TABLES TURNED"

Edward Simmons, the well-known artist and interior decorator, who is in New York to execute a commission for decorations in the home of John D. Rockefeller at Pocantico Hills, has been engaged by the Metro Pictures Corporation to design the posters to be used in the forthcoming Rolfe-Metro production, "Tables Turned," in which Emmy Wehlen is starred.

Mr. Simmons will make his designs under the direction of Robert E. Irvin, who has personal supervision of the Metro poster department.

TERRISS SOON TO RELEASE FIRST OF HIS COMEDIES THROUGH PICTURE PLAYHOUSE

TOM TERRISS, who recently turned his attention from the "legit" to personally directing the feature motion picture company which bears his name, has entered the lists as a director of comedies.

The Terriss pictures are being released exclusively through the Picture Playhouse Film Company, Inc., New York City, and there are now in the hands of this distributing agency a number of prints of the first of the Terriss comedies, which is soon to be released under the title of "Papa's Wife."

METOL AND HYDROQUINONE,

Two chemicals essential to quality in negative and positive developing—and, my!—how their prices have sky-rocketed! Some manufacturers are trying to “get by” with substitutes, but we continue to use the “real stuff” regardless of cost to us. “Just as good” isn’t good enough for us. We haven’t raised our price for

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FLORENCE ROCKWELL IN “BODY AND SOUL”

The November release now nearing completion. Great scenic beauty has been added to this play’s dramatic strength.

THE FROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York, WILLIAM L. SHERRILL, Pres.

“Nothing Succeeds Like SUCCESS”



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This is

HAROLD C. LLOYD

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See Him Fall and Get Tossed
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If you want crowds in your theatre seven days a week, just install a "Minusa Gold Fibre Screen." They are constructed to suit the requirements of your theatre just like a suit of clothes is built for you.

The "Minusa Screen" gives the picture the "true light" in which it was taken and, being natural, does not "Tire the Eyes" of your patrons.

If you want to be successful, get the "Minusa," the screen that's **"BUILT BY BRAINS."**

Send in your specifications **NOW**—then watch the CROWDS COME.

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ANOTHER KIMBALL HIT

The great organ in the "Leader" Theatre, Philadelphia, is a Kimball.

The importance of a good organ in a moving picture theatre cannot be overestimated.

While there is no desire to speak disparagingly of orchestral music as a part of the program of a moving picture house, a visit to some of the big theatres is most convincing as to the place really occupied by the organ on a program.

A house without a good organ is more unsatisfactory to the movie goer than a program without a comic picture.

Before placing an order for your organ ask us to give you the names of those for whom we have constructed organs.

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PROMPTLY EVERY WEEK, PLEASE
ADVISE US.

FOOTAGE OF ATLAS, YEAR OLD, IS NOW 100,000 WEEKLY

TWELVE months ago the Atlas Film Trading Company, of 125 West Fortieth street, New York City, was but a vague idea taking shape in the mind of its organizer, Ludwig Diller. Today it can point to the recent closing of contracts for the export of 15,000 feet of selected feature films weekly to India; a minimum of 50,000 feet per month to Panama, Republic of Panama; five multiple reel features monthly to Spain; monthly shipments into Cuba, Porto Rico, Guatamala, Chile and Argentina, averaging 50,000 feet.

Last week the Atlas made shipments of slightly used film to Japan and East Siberia, by way of Vladivostok, and has several orders booked for the Philippines that it is unable to fill, owing to the high prices asked by American manufacturers.

The Atlas Film Trading Company attributes its success to the fact that its executive understands Spanish and Portuguese, and can speak those languages well enough to do business with Latin Americans. He takes the greatest care to see that all of his titles are accurate translations.

One of the greatest handicaps that the Atlas Film Trading Company has encountered, has been a general antipathy on the part of American manufacturers towards the whole subject of exports. This lack of interest must be overcome before made-in-America productions will compete with foreign productions in the South American field.

In order to keep up with the demand, the Atlas regularly imports American pictures from London—at prices that scale less than they can be purchased for in New York. These, properly retitled, are forwarded to Latin-American buyers.

NEW COMPANY HEADED BY MAUDE FEALY ADDED TO KLEINE STUDIOS; "BONDWOMAN" FIRST PICTURE

ANOTHER company has been added to the present working forces of the Kleine organization with the engagement of Maude Fealy, who will be seen in a series of big features during the present season.

As in the case of Irene Fenwick, Miss Fealy's film work is not to interfere with her stage career. An evidence of this is the fact that she last week acquired dramatic rights to the new play, "A Lady in Love," by Harriet Ford and Caroline Duer, in which she will be starred by John Cort, after the holidays.

Miss Fealy's first picture under the Kleine management will be "Bondwoman," work on which is already under way. She will be supported by Iva Shepard, Mildred Gregory, John Sainpolis, David Landou, Harmon McGregor, Harry Knowles, Maurice Stewart, Jr., Shirley De Me and Frederic Sumner.

Miss Fealy is well known to the amusement-loving public of two continents. During her career she has supported such stars as Sir Henry Irving, E. S. Willard, William Gillette, Nat Goodwin, Richard Mansfield, William Collier, Robert Hilliard, Holbrook Blinn and others.

Under the direction of John Cort, Miss Fealy has been starred in "The Illusion of Beatrice," "The Stronger Sex" and "The Right Princess."

IRVING TO PRODUCE "BODY AND SOUL," WITH FLORENCE ROCKWELL

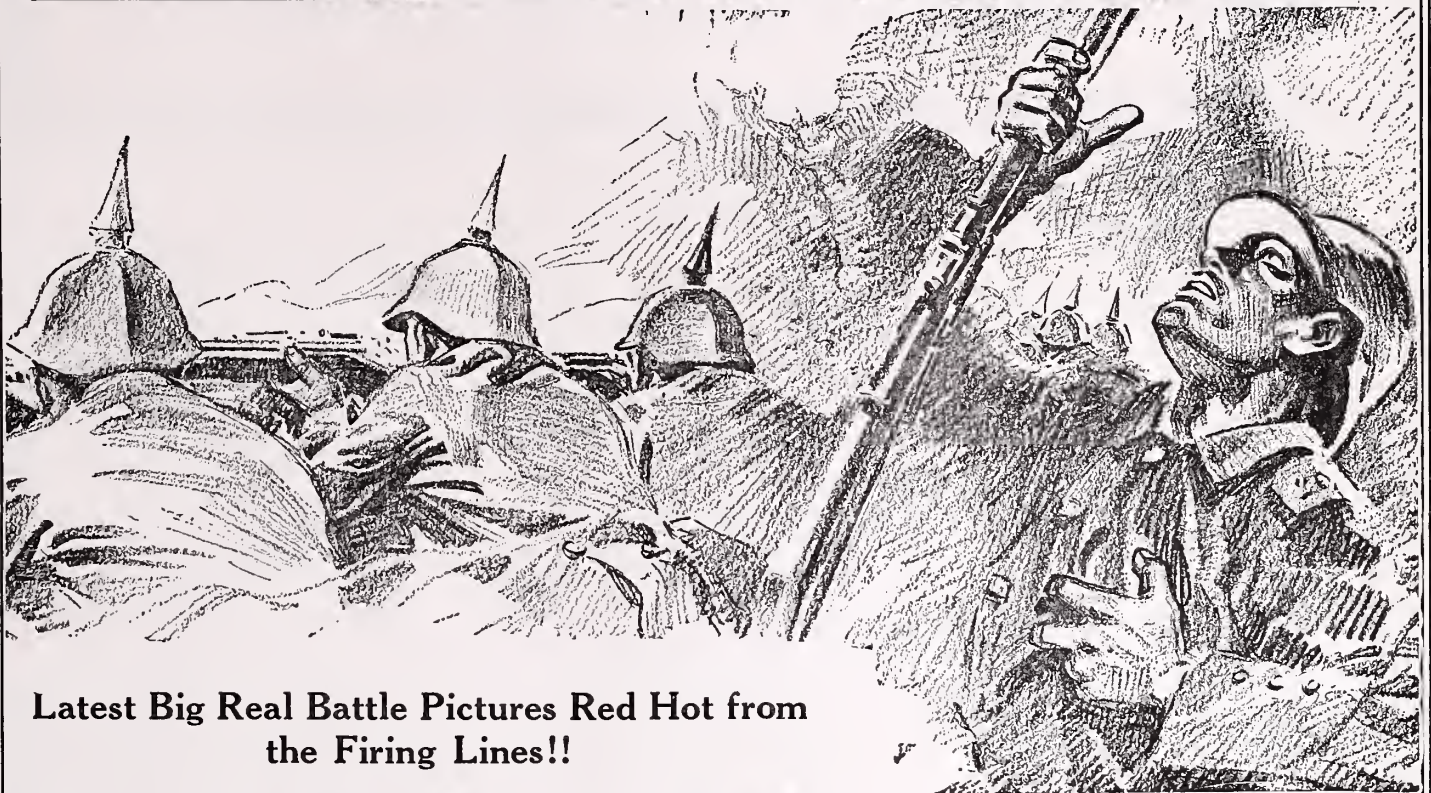
GEORGE IRVING, general producing director for the Frohman Amusement Corporation, has been particularly fortunate in securing locations that exactly fit the story of "Body and Soul," the new play by William Hurlbut. The plot is laid at Great Neck, and Mr. Plympton, the owner of Wyndtryst, allowed the company the use of his grounds and buildings. Then, through the courtesy of Fritz Williams, Commodore Howland of the Manhasset Bay Yacht Club agreed to permit the use of his new power house-boat the *Rusilla*. Florence Rockwell as Claire Martin has an unusual opportunity.

**MINA
COMEDIES**

"THE SIMPLE LIFE"

TO BE RELEASED OCTOBER 14th ON THE GENERAL FILM PROGRAM

Listen! State Right Buyers



Latest Big Real Battle Pictures Red Hot from
the Firing Lines!!

THE BATTLE and FALL of WARSAW!!

IN THREE REELS

MOVING PICTURES OF GERMAN WAR exactly as it is—war just as the camera caught it—war as it is being waged today by the greatest fighting machine of all the ages—the culmination of 40 years of German training. These pictures are not imaginary, they are REAL. They were not staged. Plenty swell posters, photos and slides. Also a 24-ft. oil cloth hand-painted banner. Flashiest thing you ever saw.



The World

"Circulation Books Open to All"

NEW YORK, TUESDAY, OCTOBER 5, 1915.

... PRICE

20,000 TIE UP BROADWAY TO SEE REAL WAR MOVIES

Police Reserves of Four Precincts Busy Opening Traffic
Through Record Crowds Headed to Forty-fourth Street
Theatre—25,000 Turned Away Is Manager's Report.

X Pictures Show Actual Fighting. X
The Forty-fourth Street Theatre is a Shubert house, but F. Ziegfeld Jr., a Klaw & Erlanger ally, had leased it outright to show the pictures three weeks.
The first part of the pictures showed the thousands in Berlin singing "Die Wacht am Rhein" and soldiers marching to the front, flowers in their guns, wives and children walking behind and crowds cheering. This group included views of the commercial life of the city and closed with the Kaiser bidding goodbye to the Austrian General Staff.
In the pictures of actual fighting all

Read
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has to
say



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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

ASSOCIATED SERVICE

The following pictures are released the week of October 11:

"A Movie Nut." (Banner. Two reels).—As good an imitation of Charlie Chaplin as imitations of the great can be. There is a great lot of rough house in the two reels, which is not as laughable as the sincerely attempted imitation.

"Joe's Devotion." (Navajo).—At the outset this looks like an unusually fine picture, and while it fully entertains in many respects, its ending arrives without intensity. The acting is commendable, the story is average, but the direction could have been better. The photography is good in most of the scenes except the distant views in which the backgrounds are a glaring white. Lee Hill as Joe, the faithful friend of his mining partner's wife gives the best performance.

"The Blind Music Master." (Santa Barbara. Two reels).—A melodramatic number, interesting until the closing scenes are reached where the development is rather poor. The man who carries the title role does well and the actress is interpreted by an accomplished lady. The maid of the boarding house loves one of its inmates, a blind man. He loves an unworthy actress. Regaining his sight (by a fall), he discovers which is the better of the two women.

"Too Much Elixir of Life." (Alhambra).—An excellent comedy made out of aged material. It was written by Anthony Coldeway and produced by Bruce Mitchell. The man who plays the fool rises well to the demands of his part. Withal it is very good—better than the average.

"Montana Blount." (Ramona. Two reels).—This contains a story that virtually should have been done in one reel. It is quite full of padding at times, being rather inconsistent; for instance, a man relates action that he never witnessed. The story is a Western and possesses several original situations that almost counterbalance the above mentioned faults. The cast is typical of the parts played and does good work throughout.

"The Highest Bidder." (Empire. Two reels).—Ultra-melodrama, with a rural setting, producing several thrills despite the unconvincing action. The villain is foiled in his attempt to force the heroine into abject poverty, by the good old townsfolk, once her beneficiaries. The photography in this gives the appearance of being blurred.

"Meshes of Fate." (Federal).—This contains fine photography and good scenes. The picture gives the appearance of having been cut down from a longer subject, and the consequences can be imagined. The picture is extremely rapid in development, more ground being covered between scenes than in them. It is a melodramatic romance, containing fragments of a good story.

"Nolan's Wooing." (Liberty).—An enjoyable rural comedy with Josephine West shedding her glory over the cast.

GENERAL FILM PROGRAM

"Pippa Passes." (Biograph. Fri., Oct. 15).—This is a reissue, directed by D. W. Griffith, and founded on Browning's poem. Gertrude Robinson, as Pippa, takes her guitar and wanders

forth, her song uniting broken homes and healing sorrow and curing crime wherever she goes. Other characters are portrayed by George Nichols, James Kirkwood, Mack Sennett, Billy Quirk, Arthur Johnson, Marion Leonard and Owen Moore.

"Jealousy's Fools." (Biograph. Mon., Oct. 11).—Two partners, alone in a secluded cabin, answer a matrimonial advertisement, and receive a photo, with which both fall in love. A request for \$100 for travelling expenses is complied with, and while awaiting the girl's arrival, jealousy starts a quarrel and one of them is shot. Instead of the girl, the train brings a letter with a receipt for \$100 from "A Fool There Was." Augusta Anderson, Charles Perley and Robert Nolan compose the cast.

"Blow for Blow." (Biograph. Two Reels. Tues., Oct. 12).—A clerk, repulsed by his employer's daughter, vows vengeance on the man she finally marries. He annoys her in her husband's absence, and forces her to leap to death off a cliff. The husband marries again, and pursuing his scheme of revenge, the clerk induces the dead woman's twin sister to pose as the wife who was supposed to have been dead. A butler, who witnessed the suicide, comes forward and clears up the situation. In the cast are W. J. Butler, Mary Malatesta, Ivan Christy, Joseph McDermott, Charles Bennett, Gus Pixley and Frank Bates. The production was made by Wray Physioc.

"The Dawn of Courage." (Biograph. Thurs., Oct. 14).—Sands is released from his engagement after a display of physical cowardice in his sweetheart's presence. Some time later he is told that he has contracted leprosy. Knowing himself to be incurable, he risks his life to protect the girl, and then learns that the supposed leprosy is a mark on the arm caused by a chemical. Isabel Rea, Hector V. Sarno and Curtis Cooksey compose the cast.

"The Inevitable." (Biograph. Sat., Oct. 16).—A frivolous wife abandons her husband and child and flees with an artist, who later tires of her, and flings her aside. Thought of the child prevents her from committing suicide, and impels her to live honestly. She is drawn toward the child, and, worn out with the struggle, reaches her cousin's home, where the child is. The little one runs for her father, and brings the two together just before the wife dies. Claire McDowell, Alan Hale, Vola Smith and Hean Hume are in the cast. The picture was directed by Walter Coyle.

"The Breezy Widow's Suit." (Edison. Wed., Oct. 13).—A comedy of the seashore. Sally Crute, as the charming widow, is pursued by a crowd of men of varying types. She leads them a merry pace, including dips in the ocean, and excursions around the summer hotel. Most devoted and most unfortunate of the admirers is Albertus, who is compelled to plunge into the surf in his street clothes to rescue the widow. On the day she leaves the hotel she discovers that she is really the widow of Albertus' late father, and as "Mother" Albertus has the privilege of a parting salute.

"Gladiola." (Edison. Four Reels. Fri., Oct. 15).—Reviewed at length elsewhere in this issue.

"The Little Saleslady." (Edison. Sat., Oct. 16).—A really delightful story of a shop girl, whose winsome ways bring her the regard of her associates, and her young employer, who several times protects her from flirts, a grasping landlady, and other annoyances, ending by telling her he is raising the salaries of many of the girls—

"but I can't raise yours; I want you to share mine." Leonie Flugrath is charming as the shop girl.

"Tides That Meet." (Essanay. Three reels. Mon., Oct. 4).—Bryant Washburn, Ann Kirk, Edmund F. Cobb, John H. Cossar and Jack Meredith make the most of this rather ordinary plot. The locale is Mexico, and the story concerns a Red Cross nurse; her brother, who, in order to save his sister from outlaws, shoots an American at the behest of the king of the outlaws, and the subsequent meeting of the nurse and the wounded American. All ends happily, with only a modicum of tragedy.

"The Old Sin." (Essanay. Three reels. Tues., Oct. 5).—A melodramatic story that could have been told in two reels. A young lawyer marries a chorus girl without inquiring into her past. Five years later, after he is district attorney, the inevitable villain turns up in the person of a wealthy traction magnate, whom the district attorney is about to prosecute. The attorney, finding that the magnate is the man in his wife's past, shoots him, but the bullet hits a watch in the villain's pocket. The wife at the same time is saved from suicide by her maid. The magnate relents, and husband and wife are reunited. June Keith, John Lorenz, Hugh E. Thompson and John H. Cossar are the principals.

"The Girl and the Mail Bag." (Selig. Tues., Oct. 5).—This Western melodrama, produced by Tom Mix from a story by Cornelius Shea, is capably acted by Tom Mix, Victoria Forde, Leo Maloney, Sid Jordan and others. The postmaster's daughter, discovering a plot by a gambler and his pal to rob the stage coach of the mail bag, takes a short cut that involves some furious riding, gets the bag when one of the outlaws pushes it off the stage seat, and afterwards brings the villains to justice.

"Bronco Billy, Sheepman." (Essanay. Fri., Oct. 8).—Not shown for review; the story follows: Bronco Billy, the Sheepman (G. M. Anderson), goes to the village store and purchases an engagement ring for his sweetheart, the school teacher (Marguerite Clayton). On his way home he is fired upon by the cattle king and his gang. This hostility is due to his being a sheepman. Bronco Billy wounds the leader, but is wounded himself. He goes to the schoolhouse, where he is protected by his sweetheart until help arrives. In the meantime the wounded cattle king has been picked up unconscious by Billy's parents. When he discovers who has saved him he rushes to the schoolhouse, where he begs Billy's forgiveness.

The support is given by Eva Heazlett, Robert McKenzie and Lee Willard.

"The Village Homestead." (Essanay. Three reels. Mon., Oct. 11).—Canby, a secret service agent, buys a homestead in a village where he suspects moonshiners are at work. There he falls in love with an untutored mountain girl, Sallie Samson. The leader of the moonshiners is also in love with her, and she is uncertain as to which one she loves better. After trying several schemes to drive Canby from the village the leader grows desperate, and plots to kill the intruder. Sallie overhears this scheme, and hurries to warn her lover. After a desperate battle with the moonshiners, in which he is wounded, Canby finally captures the illicit liquor men, and finds that he has also captured the girl's heart.

The part of Canby is taken by Darwin Karr. His support consists of Betty Brown, Joseph B. Totten and Howard Lang.

"The Great Deceit." (Essanay. Two reels. Tues., Oct. 12).—John Allen, after two years of

MINA COMEDIES

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married life, is still unbled with an heir. Grace, his wife, has been informed by a physician that it is impossible for her to bear children. She keeps this fact from her husband, and when her sister Louise is betrayed by a man, she adopts the child, calling it her own. A few years later Grace dies, and John Alden marries Louise. The secret is kept until the boy proves a great disappointment, when the truth becomes known.

Hugh E. Thompson, Lillian Drew, Warda Howard and John A. Lorenz are the players. The story is by Edward T. Lowe, Jr.

"The Animated Nooz Pictorial." (Essanay. Split reel, with scenic taken in Canadian Rockies. Wed., Oct. 13.)—A cartoon burlesque of the news pictorials, drawn by Wallace A. Carlsen.

"All Stuck Up." (Essanay. Thurs., Oct. 14.)—Not shown for review; the story follows: The comedy is furnished by several thousand sheets of sticky fly-paper, and its adhesive propensities when applied to the human skin. Among those caught in the tangle-foot are Jack Pollar, Bud Jamison, Marta Golden, Leo White and Billy Armstrong.

"The Reaping." (Essanay. Three reels. Sat., Oct. 16.)—Not shown for review; the story follows: Dennis, a man of questionable character, becomes engaged to Diana. One evening he betrays her, and a few days later drops dead. Diana goes to the country home of her aunt, the only relative she has. A boy is born to her, and she returns to the city with her aunt, the boy posing as the aunt's adopted son. Later Diana marries, and has a daughter. The children fall in love as the years go by, and the boy asks to marry the daughter. Diana confesses the truth to her husband, and is about to tell the children when her aunt discloses the fact that Diana's real son is dead, and that she had substituted an adopted child in his place many years before.

The cast is comprised of Lillian Drew, Camille D'Arcy, Richard C. Travers, Frances Wood and De Weese Seewir.

"The Dancing Doll." (Kalem. Three reels. Mon., Oct. 11.)—Will be reviewed at length in the issue of October 23.

"Queering Cupid." (Kalem. Tues., Oct. 12.)—A little too much rough house in this number by Rube Miller. An absent minded flirt and a trio of lovers are the principals. The subtitles aim at comedy and will achieve it with a not over-particular audience.

"Voices in the Dark." (Kalem. Two reels. Wed., Oct. 13.)—Exceedingly strong drama by C. Doty Hobart with Guy Coombs and Anna Nielson playing the leads, the former also directing. Starting with the conventional situation of the father with a pretty ward heavily in debt, and the debtor demanding the girl's hand, Mr. Hobart has developed his theme with a series of powerful incidents finally disclosing the villain as the father of the girl. The film is full of surprises and although melodramatic at times is almost bound to be well received because of its startling strength.

"A Test of Courage." (Kalem. Sat., Oct. 16.) One of the Hazards of Helen introducing a new Helen. Except for the fact that no motive is given for the thieves' attempt to burglar the train the picture is very good. It has the usual thrills so prominent in this series of pictures, while the new Helen has already completely filled the dare-devil shoes left by her predecessor.

"Think Mothers." (Lubin. Mon., Oct. 4.)—Slightly too preachy, but good nevertheless. Daniel Carson Goodman prepared the scenario and it merely shows the sorrow brought on the young wife when her fickle husband commences to neglect her. It is strong, however, and save for the preachment conferred upon it in the title and at its close, is most acceptable. The automobile accident is a good thrill. Mary Charleston and Jack Standing are the leads.

"Love and Swords." (Lubin. Tues., Oct. 5.)—A rehashed version of an ancient burlesque m  lee. The three undertakers anxious for trade, the two ninnies, the prey of the three gloomy gentlemen, and the two mischievous lovers are the principal characters. Edwin McKim prepared the script. The picture is really funny because it contains a plot almost always successful.

"Jim West—Gambler." (Lubin. Three reels. Wed., Oct. 6.)—Will be reviewed at length in the issue of October 23.

"The Telegrapher's Peril." (Lubin. Thurs., Oct. 7.)—A good railroad drama with a fair love interest, a nice amount of suspense and an average exciting climax. The attack on the baggage car by the bandits is poor, because dozens of shots are fired in every direction and not a soul drops. Ormi Hawley, Kempton Greene and Earl Metcalfe are the leads.

"The Son." (Lubin. Fri., Oct. 8.)—In most respects a very strong offering by Daniel Carson

Goodman. The son saves his father from the toils of an adventuress by usurping his place and restoring his wayward parent to his wife. Save for the fact that Jack Standing as the father makes a very poor old man, the picture is appealing and powerful. Others are Octavia Handworth and Leon Kelly.

"Think of the Money." (Lubin. Sat., Oct. 9.) One of Billie Reeves' vehicles which fares indifferently. The slapstick work attempted is crude and amateurish in its execution. The story, by Epes Winthrop Sargent, however, is clever. Harry Coleman, playing a prominent art, overdoes his facial expressions to a tiresome extent.

"The Honeymoon Roll." (Mina. Thurs., Oct. 7.)—The rules in the city again. This time almost, but not quite swindled. This is quite poor, with a chase through the city streets bringing it to a conventional close.

"The Bridge of Time." (Selig. Three reels. Thurs., Oct. 7.)—Practically two dramas are presented here, both alike in plot, one occurring in the Elizabethan period and the other in the present time. In both the leading male character rights the wrong he has done by marrying the betrayed girl. The second story introduces some very gorgeous costumes and several clever duels. The entire three reels are enhanced by splendid photography, containing depth as well as clarity. Although the plots are rather old, the picture offers good diversion. Harry Mestayer and Guy Oliver play the hero and villain respectively, while Roy McCardell is the author.

"The Tiger Slayer." (Selig. Sat., Oct. 9.)—One of Selig's jungle melodramas with a plot productive of a fair amount of suspense. Good photography prevails. George Larkin is the male lead.

"The Sculptor's Model." (Selig. Two reels. Mon., Oct. 11.)—Not shown for review; the story follows: Richard Haynes, a millionaire sculptor, is unable to find a suitable model for a marble figure that he intends to make his masterpiece. Finally he finds the ideal one for the work in Una Gray, a country girl. He paints the attractions of the great city to her, and she consents to pose for him. Her rural lover accuses Haynes of having lured Una from her home, but the sculptor convinces him that he is merely an employer, although he admits that he loves her. The two seek Una out, and ask her to choose between them. Una decides that Tom is the one she loves, and the sculptor returns to his studio broken-hearted. The drama was written by Nellie B. Duff. Joe King, Vivian Reed, Fred Hearn, Thomas Bates and Doris Reed lead the cast.

"The Foreman's Choice." (Selig. Tues., Oct. 12.)—Not shown for review; the story follows: Vicky, step-daughter of Bull Dexter, an escaped convict, meets Tom Hickson, a ranch foreman. Ignorant of her relationship with the wanted man, he falls in love with the girl. When the sheriff is assembling a posse to capture Dexter, Tom induces the officer to allow him to run down the criminal. After a desperate struggle Tom wounds Dexter, and is about to turn him over to the authorities when Vicky pleads with him to let her step-father go. Tom, realizing how much he loves the girl, complies.

This western drama was produced from the scenario of Cornelius Shea by Tom Mix, who also heads the cast, supported by Victoria Forde, Sid Jordan, Pat Chrisman and Howard Farrell.

"In the Midst of the Wilds." (Selig. Sat., Oct. 16.)—This wild animal drama was not shown for review; the story follows: Meta, daughter of Jan Kraga, is in love with Sir John Herschell, who is studying African farming near her home. Her father insists that she marry Hans Vedder, a neighboring farmer. Rather than take part in this odious marriage, Meta leaves her home, and, armed with a small knife, wanders out into the jungle. There she gives battle to a leopard, which she finally kills. A searching party finds her being conveyed by a friendly elephant, and in a fainting condition she is carried back to her home. Kraga relents, and allows her to marry Sir John. The story was written by Emma Bell, and produced by Lloyd B. Carleton.

"The Lure of a Widow." (Vitagraph. Mon., Oct. 11.)—One of Wally Van's best comedies of the summer hotel class (all sport shirts graciously omitted). It builds to an uproarious climax, while the action in toto is very funny. Wally Van, Nitra Frazer and Albert Roccardi are the leads.

"Lillian's Husbands." (Vitagraph. Three reels. Tues., Oct. 12.)—Reviewed at length elsewhere in this issue.

"Youth." (Vitagraph. Three reels. Sat., Oct. 9.)—Will be reviewed at length in the issue of October 23.

"On With the Dance." (Vitagraph. Wed., Oct. 13.)—A novel offering, neither comedy nor drama. It introduces several dances of the past

and present with fairly entertaining results. Jewell Hunt and Arthur Cozine are the leads.

"The Third Party." (Vitagraph. Thurs., Oct. 4.)—A version of the eternal triangle, another man being the third corner. It is hardly a good picture, not quite clear enough and rather indeterminate. Donald Hall, James Morrison and Rankin Drew are the principals.

"How John Came Home." (Vitagraph. Fri., Oct. 5.)—Mr. and Mrs. Sidney Drew again in a comedy, better than the average, but not quite worthy of the Drew couple. John cuts loose with wealth won at the race course. His wife gives him up for dead and shortly afterwards inherits a fortune. Then John rises from his seclusion and returns to share the fortune in a manner most humorous.

"Let There Be Light." (American. Two reels. Mon., Oct. 11.)—Will be reviewed at length in the issue of October 23.

"Billie—The Hill Billy." (Beauty. Tues., Oct. 12.)—This not remarkable drama gives Neva Gerber an opportunity for some of her character acting, with William Carroll doing some very good work in the title role. Robert Bennet goes into the Ozark Mountains on research work, and comes to a mountaineer's cabin. The old man has a delusion that it is his prodigal son, who ran away from home many years before. Bennet finds it easy to humor the man's fancy because of his interest in the daughter. When her harsh, old father threatens to put her to work with the negroes as a punishment, Bennet marries her and takes her home to his mother.

Supporting Neva Gerber and William Carroll are Lucille Ward, Webster Campbell, Teddy Lynch and Robert Miller. The directing was done by Archer McMackin.

"Two-Spot Joe." (Mustang. Two reels. Fri., Oct. 15.)—This western drama presents nothing startling in plot, but is well-acted, and consistently free from the crudities that distinguish so many pictures of a similar character. "Two-Spot Joe" is a gambler, but, strangely enough, he is honest, and a gentleman as well. He is in love with another man's wife, but instead of trying to win her, he tries to make her drunken, worthless husband worthy of her. In this altruistic mission he is unsuccessful, but the husband's death finally makes him free to marry the girl. The excellent cast consists of Anna Little, E. Forrest Taylor, Louise Lester and Jack Richardson. Donald McDonald is the director.

"Profit from Loss." (American. Fri., Oct. 15.)—Even if the coincidences are a bit strained, this picture has some merit. Carter, a working man, loses his money to Harmon, who is a professional gambler. Later the cheated man seeks out the card-sharp to regain his money by force. Harmon, however, says he has given it all to a begging woman in a saloon. When Carter gets home he finds that it was his wife to whom the money had been given. He profits from the experience, and gives a letter to his employers, instructing them to pay his wages to his wife thereafter.

Vivian Rich, Walter Spencer, Jack Richardson and Louise Lester comprise the cast. William Bertram was in charge of the directing.

"Aided by the Movies." (Beauty. Sat., Oct. 16.)—This really laughable comedy is wholly free from slap-stick methods, and is capably presented by John Stepping, John Sheehan, Dick Rosson, Carol Holloway and Nan Christie. Although Carol is in love with John, her father favors Dick. One evening the pater meets a moving picture actress, and as a result of their all-night carouse, the director of her company, who is a friend of John's, is compelled to take a day's vacation. On this account he enters into a scheme to effect the marriage of his friend through a ruse. John secures a parson and a marriage license, and the movie camera is set up in front of Carol's house. After the ceremony is completed, and father discovers that he has acted as a witness, he is furious, but the leading lady appears and persuades him to accept the situation. James Douglas directed the picture.

"Miss Trillie's Big Feet." (Novelty. Mon., Oct. 11.)—Not shown for review. The story is: Big feet are the only blot on Trillie's beauty, but Billee, her artist sweetheart overlooks the blemish. At a studio reception, Trillie runs a splinter into her foot, and in extracting it, Svengali, a hypnotist, is attracted to Trillie, and the following night in a cafe attempts to hypnotize her. He hypnotizes everybody in the place before bringing her under his spell, and she is saved when Billee fills her full of ice cream, her favorite dish. Edith Thornton, Joe Burke, Max Ulrich, W. G. Don and Will Browning are in the cast.

"The Scoop at Belleville." (Thanhouser. Two Reels. Split. Tues., Oct. 12.)—Not shown for review.

"Keeping Up With the Joneses." (Gaumont. Split Reel. Tues., Oct. 12.)—Not shown for review.

"The Bread Line." (Reliance. Three Reels. Wed., Oct. 13.)—Not shown for review.

"Gold Bricking Cupid." (Novelty. Wed., Oct. 13.)—Not shown for review.

"Stanley's Close Call." (Centaur. Two Reels. Thurs., Oct. 14.)—A continuation of the Search for the Hidden City. Stanley's party in the jungle is beset with all manner of thrilling adventures and misfortunes, culminating in Stanley's illness. In the meantime, Ada, sweetheart of Jack, one of Stanley's companions, sets out in search of him. She is captured by savages, but rescued by Stanley after a thrilling fight. Elephants, lions, tigers and leopards figure prominently in the picture.

"Bing Bang Brothers." (Falstaff. Thurs., Oct. 14.)—Not shown for review.

"Profit From Loss." (American. Fri., Oct. 15.)—Not shown for review.

"Taking a Chance." (Cub. Fri., Oct. 15.)—Jerry and his partner become involved with a travelling "Uncle Tom" show, and after dining at the show's expense, find that Little Eva and the Angel of Death have quit; so they sign up to take their places. Everything goes wrong on the stage, and the performance breaks up in a riot.

"The Long Arm of the Secret Service." (Thanoplay. Three Reels. Sat., Oct. 16.)—Not shown for review.

"The Ever-living Isle." (Reliance. Two Reels. Sun., Oct. 17.)—Not shown for review. The story is: A buccaneer of the time of James II. makes his home on Ever-living Isle, ranges the sea, and occasionally calls at the Puritan colony of Provincetown for legitimate trade.

He meets and falls in love with Prudence, whom he cures of a malady which the villagers have considered hopeless, and is consequently branded a witch. On his next visit he is seized and condemned to death, but is saved by the girl, aided by a proclamation of King James, declaring sorcery does not exist in his dominions.

The cast includes Eugene Palette, Bessie Buskirk, James Cosgrove, Mrs. Hanforth, Harold Goodwin, Mrs. Charles Mack and Harry Moody. The story was written and produced by Francis Powers.

UNIVERSAL PROGRAM

"The Woman Who Lied." (Victor. Four reels. Wed., Oct. 6.)—Reviewed at length elsewhere in this issue.

"The Man of Shame." (Broadway Universal Feature. Five reels. Mon., Oct. 11.)—Reviewed at length in issue of Oct. 2.

"Some Fixer." (Nestor. Mon., Oct. 11.)—A good Nestor concerning the rivals in love, and introducing some new and highly humorous situations. Eddie Lyons and Lee Moran are the principals.

"The Kiss of Dishonor." (Gold Seal. Two reels. Tues., Oct. 12.)—Not shown for review. Will probably be reviewed in next week's issue.

"Bashful Glen." (Imp. Tues., Oct. 12.)—A summer hotel comedy of an attractive sort. Glen fights shy of all the girls in the hotel, but finally he becomes hopelessly enamored of a maid. Glen White, Gwendolin Pales and Florence Crawford are in this reel.

"The Healing of Mary Brown." (Rex. Tues., Oct. 12.)—This little drama will surely be of immense interest to children in a purely heart-interest fashion. A crippled girl is cured by a great physician, but she believes that the fairies have turned the trick. A pretty fair story is woven into the theme proper. Clever Baby Early and Elsie Albert are the leads, while H. C. Matthews directed. The photography is a little hazy in one or two scenes.

"Under New Management." (L-Ko. Two reels. Wed., Oct. 13.)—Tiring of her husband's flirtatious ways the wife comes and takes charge of the business establishment. She discharges the pretty stenographer who comes back disguised as a man and succeeds in enamoring the wife. This is a real laughmaker without the usual L-Ko chase for a finale. Gertrude Selby, Alice Howell and Fatty Voss are the chief comedians.

"The Girl of the Dance Hall." (Laemmle. Three reels. Thurs., Oct. 14.)—Here is the woman with a past who flees her surroundings and marries a respectable man. And then a mutual friend of the married couple succeeds in wiping out all vestiges of the girl's former life. This is a very good three reeler. It has quantities of suspense and capable interpretation. It was written by F. McGrew Willis, and produced by Leon Kent with a cast including Agnes Vernon, Ernest Evers, Ray Hanford, Marjorie Beardsley and William Quinn.

"When the Wets Went Dry." (Powers. Tues., Oct. 15.)—One of the Baffles and Duck farces which well maintains the standard of this series. The usual cast appears in the picture, which concerns the attempt of Lady Baffles and her followers to scare the mayor into signing a bill of intemperance. With the assistance of Detective Duck, who still miraculously changes his apparel in less than no time, the mayor manages to refute the plan of the villains.

"A Kentucky Idyll." (Victor. Two reels. Fri., Oct. 15.)—An interesting drama with a theme of long standing. The missionary and his daughter arrive in a lawless Kentucky town and start on their work of reformation. When they succeed in enlisting the aid of the saloon-keeper their cause is won. The final situations are somewhat original, although they are developed quite haphazardly. But, all in all, the picture will please as the plot is one of the most attractive. Jacques Jaccard both wrote and produced it, with J. Warren Kerrigan and Helen Leslie playing the leads, supported by Ethel Phillips, Robert Myles and T. D. Crittendon.

"And the Best Man Won." (Nestor. Fri., Oct. 15.)—A romantic artist ruins a romance and then elopes with the girl himself. The elopement introduces some new situations while the entire picture is very good. Ray Gallagher, Neal Burns and Billie Rhodes are the principals.

"The Yellow Star." (Bison. Three reels. Sat., Oct. 16.)—A most stirring detective story written by Randall Parish and produced by J. P. MacGowan. The police and detectives are continually baffled by a smuggling gang who have the most perfected organization. At length a detective, assisted by a stenographer, discover that the head of the band works in the office of a steamship company, and subsequently they trap the whole gang. The story is developed in a style conducive to great suspense; the action is at all times rapid and exciting. Save for the appearance of a poor back drop the mechanical effects are adequate. Kingsley Benedict, Frank Newburg and Marie Walcamp are the principals.

"The Vengeance of Guido." (Powers. Sat., Oct. 16.)—Will be reviewed in issue of Oct. 23.

"No Babies Allowed." (Joker. Sat., Oct. 16.)—This farce was written and produced by Allen Curtis, and makes a very funny offering of its kind. A baby is the basis of the fun and an interminable amount of trouble. In the cast are Max Adher, William Franey, Gale Henry and Milburn Moranti.

"A Mother's Atonement." (Rex. Three reels. Sun., Oct. 17.)—The mother who has fallen low on the scale of life discovers that her daughter is being tempted to lead the same course, and so, with the help of true friends, she saves her. This is not a picture for the unsophisticated as it makes no pretense of hiding its true colors. The first scenes, photographed in the environs of a lake, are ideal, being well chosen and excellently filmed. Joe De Grasse directed. Cleo Madison appears in the two parts of mother and daughter, and gives two good performances, striking in their contrasts. Others are Wyndham Standing, Arthur Shirley and Millard K. Wilson.

"Does Flirting Pay." (L-Ko. Sun., Oct. 17.)—Decidedly not, as Mr. Rawsberry, impersonated by Harry Gribbon, conclusively proves in a horse-play comedy of average L-Ko quality. May Emory lends an attractive personality to the cast.

WEEKLIES

"Animated Weekly, No. 187." (Wed., Oct. 6.)—The parade of the G. A. R. veterans in Washington; bringing home the men who perished in the U. S. submarine F-4 when it sank in Honolulu harbor several months ago; a balloon ascension and a parachute drop at Spokane, Wash.; several scenes relating to the European war, and President Wilson casting his vote at Princeton, N. J., are the most interesting of the fourteen events embraced in this weekly.

"Tribune Animated Weekly, No. 18." (Mon., Oct. 4.)—National Guard mobilization in New York City; the ruins of a Chicago church, destroyed by fire; troops departing from Galveston, Texas, for Manila; three very interesting scenes connected with the war and several other events of average interest are to be seen in this number. A Doc Yak cartoon, "The Ham Actor," follows the current events.

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At Albany, N. Y.:
GEORGE W. BEYNON, INC., New York.
—Motion pictures. Capital, \$50,000. Directors: William C. Stickles, Elsie Greenberger and S. Michael Cohen, 375 Manhattan avenue, New York City.

THE AMERICAN TRIANGLE CINEMA CORPORATION, New York.—Motion picture films. Capital, \$10,000. Directors: C. E. Sterrett, F. W. Brinch and C. Sullivan, 854 Seventh avenue, New York City.

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—Motion pictures. Capital, \$500. Directors: Lily Rosett, Allan A. Deutsch and Jennie Deutsch, 23 Stuyvesant avenue, Brooklyn.

AXIOM AMUSEMENT CORPORATION, New York.—Motion pictures. Capital, \$200,000. Directors: William T. Grover, Alden C. Muttari and Leonard Grover, Jr., 113 Flatbush avenue, New York City.

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The Stars — **Winifred Greenwood and Edward Coxen**

Director — **CHARLES BARTLETT**

American "Beauty" Releases

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The Stars — **Neva Gerber and Frank Borzage**

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, October 11, 1915.

BIOGRAPH—Jealousy's Fools, D., 1000.....	19138
ESSANAY—The Village Homestead, D., 3000.....	19146
KALEM—The Dancing Doll, D., 3000.....	19139
GEORGE KLEINE—Wilful Peggy, D., 2000.....	19150
LUBIN—The Emerald God, D., 1000.....	19149
SELIG—The Sculptor's Model, D., 2000.....	19142
*SELIG—Hearst-Selig News Pictorial, No. 81, N., 1000.	19145
VITAGRAPH—The Lure of a Widow, C., 1000.....	19144

Tuesday, October 12, 1915.

BIOGRAPH—Blow for Blow, D., 2000.....	19160
ESSANAY—The Great Deceit, D., 2000.....	19152
KALEM—Queering Cupid, C., 1000.....	19159
LUBIN—Romance of a Beanery, C., 1000.....	19158
SELIG—The Foreman's Choice, D., 1000.....	19154
VITAGRAPH—Lillian's Husbands, C., 3000.....	19155

Wednesday, October 13, 1915.

BIOGRAPH—Serge Panine, D., 3000.....	19172
EDISON—The Widow's Breezy Suit, C., 1000.....	19162
ESSANAY—The Animated Nooz Pictorial, Cartoon, and 500 Feet Scenic.....	19165
KALEM—Voices in the Dark, D., 2000.....	19163
KNICKERBOCKER STAR FEATURES—The Drag- on's Claw, D., 3000.....	19169
LUBIN—The Steadfast, D., 2000.....	19167
VITAGRAPH—On with the Dance, C., 1000.....	19166

Thursday, October 14, 1915.

BIOGRAPH—The Dawn of Courage, D., 1000.....	19175
ESSANAY—All Stuck Up, C., 1000.....	19176
LUBIN—Nan o' the Backwoods, D., 3000.....	19177
MINA—The Simple Life, C., 1000.....	19182
SELIG—Landing of the Hose Reel, C., 3000 (First of the Chronicles of Bloom Center).....	19183
*SELIG—Hearst-Selig News Pictorial, No. 82, N., 1000.	19181
VITAGRAPH—The Third Party, D., 1000.....	19180

Friday, October 15, 1915.

BIOGRAPH—Pippa Passes, D., 1000 (Reissue).....	19195
EDISON—Gladiola, D., 4000.....	19186
ESSANAY—Broncho Billy's Parents, W. D., 1000.....	19190
KALEM—The Law at Silver Camp, D., 2000.....	19191
LUBIN—Belle of Barnegate, D., 1000.....	19194
VITAGRAPH—How John Came Home, C., 1000.....	19193

Saturday, October 16, 1915.

BIOGRAPH—The Inevitable, D., 1000.....	19204
ESSANAY—The Reaping, D., 3000.....	19197
EDISON—The Little Saleslady, D., 1000.....	19196
KALEM—A Test of Courage, D. (An Episode of the H. of H. Series), 1000.....	19203
LUBIN—The Price of Pies, C., 1000.....	19200
SELIG—In the Midst of African Wilds, D., 1000.....	19205
VITAGRAPH—The Ruling Power, D., 3000.....	19201

RELEASES OF THE WEEK AFTER

Monday, October 18, 1915.

BIOGRAPH—Bad Money, D., 1000.....	
ESSANAY—Inheritance, D., 3000.....	
KALEM—The Apaches of Paris, D., 4000.....	
GEORGE KLEINE—The Village Outcast, D., 2000....	
LUBIN—The Lonely Fisherman, D., 1000.....	
*SELIG—Hearst-Selig News Pictorial, No. 83, N., 1000.	
SELIG—The Brave Deserve the Fair, Com.-D., 2000...	
VITAGRAPH—Quits, C., 1000.....	

Tuesday, October 19, 1915.

BIOGRAPH—His Hand and Seal, D., 2000.....	
ESSANAY—The Outer Edge, D., 3000.....	
KALEM—Adam's Ancestors, C., 1000.....	
LUBIN—Cutting Down Expenses, C., 1000.....	
SELIG—The Stagecoach Guard, D., 1000.....	
VITAGRAPH—The Gods Redeem, D., 2000.....	

Wednesday, October 20, 1915.

ESSANAY—The Sorrows of the Unemployed, C., 1000.	
EDISON—Cartoons in the Country, Cartoon, C., 1000..	
KALEM—The Man in Hiding, D., 2000.....	
LUBIN—Nell of the Dance Hall, D., 3000.....	
VITAGRAPH—Brown's Summer Boarders, C., 1000...	

Thursday, October 21, 1915.

BIOGRAPH—The Vulture, D., 1000.....	
ESSANAY—Fun at a Ball Game, C., 1000.....	
LUBIN—When Youth Is Ambitious, D., 2000.....	
MINA—One reel Comedy (Title not reported).	
SELIG—(Title not reported).....	
*SELIG—Hearst-Selig News Pictorial, No. 84, N., 1000.	
VITAGRAPH—On the Turn of a Card, D., 1000.....	

Friday, October 22, 1915.

BIOGRAPH—Brute Force, D. (Reissue), 1000.....	
EDISON—The Land of Adventure, Com.-D., 1000.....	
ESSANAY—Broncho Billy Evens Matters, W. D., 1000	
KALEM—(Title not reported).	
LUBIN—A Woman Reclaimed, D., 1000.....	
VITAGRAPH—A Safe Investment, C., 1000.....	

Saturday, October 23, 1915.

BIOGRAPH—The Banker and the Thief, D., 1000.....	
EDISON—The Broken Word, D., 1000.....	
ESSANAY—The Spider, D., 2000.....	
KALEM—A Mile a Minute, D., 1000.....	
LUBIN—Playing Horse, C., 1000.....	
SELIG—In Leopard Land, D., 1000.....	
VITAGRAPH—The Woman in the Box, D., 2000.....	

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

Calendar of Current and Coming Releases

MUTUAL PROGRAM RELEASES OF NEXT WEEK

Monday, October 11, 1915.

AMERICAN—Let There Be Light, D., 2000..... 04012
FALSTAFF—Capers of College Chaps, C., 1000..... 04014
NOVELTY—Miss Tilly's Big Feet, C., 1000..... 04015

Tuesday, October 12, 1915.

THANHOUSER—The Scoop at Belville, Com.-D., and
Down on the Phoney Farm, Cart., 2000, Split..... 04016
GAUMONT—Keeping Up with the Joneses, Cart., and
Seeing America First, No. 5, Sc., Split Reel..... 04018
BEAUTY—Billie—The Hill Billie, C., 1000..... 04019

Wednesday, October 13, 1915.

RELIANCE—The Bread Line, D., 3000..... 04020
NOVELTY—Gold Bricking Cupid, C. 1000..... 04023

Thursday, October 14, 1915.

CENTAUR—Stanley's Close Call, D., 2000 (Animal)... 04024
FALSTAFF—Bing Bang Brothers, C., 1000..... 04026
MUTUAL—Mutual Weekly No. 41, N., 1000..... 04027

Friday, October 15, 1915.

MUSTANG—Two-Spot Joe, D., 2000..... 04028
AMERICAN—Profit from Loss, D., 1000..... 04030
CUB—Taking a Chance, C., 1000..... 04031

Saturday, October 16, 1915.

THANOPLAY—The Long Arm of the Secret Service,
D., 3000 04032
BEAUTY—Aided by the Movies, C., 1000..... 04035

Sunday, October 17, 1915.

RELIANCE—The Ever-Living Isle, D., 2000..... 04036
CASINO—Ethel's Romeos, C., 1000..... 04038
THANHOUSER—John T. Rocks and the Flivver, D.,
1000 04039

RELEASES OF THE WEEK AFTER

Monday, October 18, 1915.

AMERICAN—The Blot on the Shield, D., 2000..... 04040
FALSTAFF—Busted but Benevolent, C., 1000..... 04042
NOVELTY—Rip Van Winkle Badly Ripped, C., 1000... 04043

Tuesday, October 19, 1915.

THANHOUSER—The Spirit of Audubon, D., 2000.... 04044
GAUMONT—Keeping Up with the Joneses, Com., and
See America First, No. 6, Scenic..... 04046
BEAUTY—Alias James, Chauffeur, C., 1000..... 04047

Wednesday, October 20, 1915.

RIALTO—The Card Players, D., 3000..... 04048
NOVELTY—You Can't Beat It, C., 1000..... 04051

Thursday, October 21, 1915.

CENTAUR—Vindication, D., 2000..... 04052
FALSTAFF—Hattie the Hair Heiress, C., 1000..... 04054
MUTUAL—Mutual Weekly, No. 42, N., 1000..... 04055

Friday, October 22, 1915.

MUSTANG—The Sheriff of Willow Creek, D., 2000... 04056
AMERICAN—Visitors and Visitees, D., 1000..... 04058
CUB—The Little Detective, C., 1000..... 04059

Saturday, October 23, 1915.

MUSTANG—Buck's Lady Friends, D., 3000..... 04060
BEAUTY—Deserted at the Auto, C., 1000..... 04063

Sunday, October 24, 1915.

RELIANCE—The Penalty, D., 2000..... 04064
CASINO—The Reformer, C., 1000..... 04066
THANHOUSER—At the Patrician's Club, D., 1000.... 04067

UNIVERSAL PROGRAM RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode 17), D., 2000..... 0904

Monday, October 11, 1915.

BROADWAY UNIVERSAL FEATURE—The Man of
Shame, D., 5000..... 0888
NESTOR—Some Fixer, C., 1000..... 0889

Tuesday, October 12, 1915.

GOLD SEAL—The Kiss of Dishonor, D., 2000..... 0890
REX—The Healing of Mary Brown, Juvenile, D., 1000.. 0891
IMP—Bashful Glen, C., 1000..... 0892

Wednesday, October 13, 1915.

VICTOR—No Release This Week.....
L-KO—Under New Management, C., 2000..... 0893
ANIMATED WEEKLY—No. 188, N., 1000..... 0894

Thursday, October 14, 1915.

LAEMMLE—The Girl of the Dance Hall, D., 3000.... 0895
BIG U—No Release This Week.....
POWERS—Lady Baffles and Detective Duck in When
the Wets Went Dry, C., 1000..... 0896

Friday, October 15, 1915.

IMP—No Release This Week.....
VICTOR—A Kentucky Idyll, D., 2000..... 0897
NESTOR—And the Best Man Won, C., 1000..... 0898

Saturday, October 16, 1915.

BISON—The Yellow Star, D., 3000..... 0899
POWERS—The Vengeance of Guido, D., 1000..... 0900
JOKER—No Babies Allowed, C., 1000..... 0901

Sunday, October 17, 1915.

REX—A Mother's Atonement, D., 3000..... 0902
LAEMMLE—No Release This Week.....
L-KO—Does Flirting Pay?, C., 1000..... 0903

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode 18), D., 2000..... 0921

Monday, October 18, 1915.

BROADWAY UNIVERSAL FEATURE—The Camp-
bells Are Coming, D., 4000..... 0905
NESTOR—A One Cylinder Courtship, C., 1000..... 0906

Tuesday, October 19, 1915.

GOLD SEAL—The Fair God of Sun Island, D., 3000.. 0907
REX—Lon of Lone Mountain, D., 1000..... 0908

Wednesday, October 20, 1915.

L-KO—Room and Board—A Dollar and a Half, C., 2000 0909
ANIMATED WEEKLY—Weekly No. 189..... 0910

Thursday, October 21, 1915.

BIG U—The Greater Courage, D., 2000..... 0911
POWERS—The Prankful Ponies, Vaudeville Act, and
Insect Oddities, Ed., Split Reel..... 0912

Friday, October 22, 1915.

IMP—The Meddler, Modern Dr., 2000..... 0913
VICTOR—The Magic Bon-Bon, C., 1000..... 0914
NESTOR—Almost a Knockout, C., 1000..... 0915

Saturday, October 23, 1915.

BISON—A Fight to a Finish, Railroad D., 3000..... 0916
POWERS—A Pure Gold Partner, D., 1000..... 0917
JOKER—Title Not Decided, C., 1000..... 0918

Sunday, October 24, 1915.

REX—The Springtime of the Spirit, D., 3000..... 0919
L-KO—Poor but Dishonest, C., 1000..... 0920

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 27, 1915.

Brother's Redemption, D., 2000.....Santa Barbara
Dusty's Finish, C., 1000.....Banner
The Woman He Married, D., 2000.....Ramona
Fatty's Nightmare, C., 1000.....Alhambra
Waiter Who Waited, C., 2000.....Federal
Beyond the Trail, D., 1000.....Empire
The Bent Gun, D., 2000.....Deer
Woman Who Laughs, D., 1000.....Liberty

Week of October 4.

Good Out of Evil, D., 2000.....Santa Barbara
Piercing the Veil, D., 2000.....Alhambra
The Wolf's Den, D., 2000.....Navajo
Woman's Past, D., 1000.....Federal
Getting the Goods on Father, C., 1000.....Empire
An Innocent Kidnap, C., 1000.....Banner

Week of October 11, 1915.

The Blind Music Master, D., 2000.....Santa Barbara
Love's Old Sweet Song, D., 2000.....Ramona
Highest Bidder, D., 2000.....Empire
The Movie Nut, C., 2000.....Banner
Nolan's Wooing, C., 1000.....Liberty
Meshes of Fate, D., 1000.....Federal
Too Much Elixir of Life, C., 1000.....Alhambra
Joe's Devotion, C., 1000.....Navajo

Week of October 18, 1915.

The Misleading Clue, D., 2000.....Santa Barbara
For the Honor of Bar X, D., 2000.....Ramona
Saved from Disgrace, D., 2000.....Empire
Double Reward, D., 2000.....Navajo
Mistakes Will Happen, C., 1000.....Federal
You Never Can Tell, C., 1000.....Banner
In Wrong, C., 1000.....Atlas
All on Account of a Doughnut, C., 1000.....Alhambra

GENERAL FILM PROGRAM

BIOGRAPH

9-20. Behind the Mask, D.....1000
9-21. And by These Deeds, D.....2000
9-23. A Kentucky Episode, D.....1000
9-24. An Unseen Enemy, D. (Re-issue).....1000
9-25. The Girl Who Didn't Forget, D.....1000
9-27. The Seymore House Party, D.....1000
9-28. His Wife's Story, D.....2000
9-29. The Country Parson, D.....3000
9-30. Winning the Widow, C.-D.....1000
10-1. Brutality, D. (Re-issue).....1000
10-2. Her Renunciation, D.....1000
10-4. The Old and the New, D.....1000
10-5. The Worth of a Woman, D.....2000
10-7. Her Soul Revealed, D.....1000
10-8. Billy's Stratagem, D. (Re-issue).....1000
10-9. Bob's Love Affairs, C.-D.....1000

EDISON

9-22. Cartoons in the Seminary, Cart.....1000
9-24. Her Happiness, D.....3000
9-25. When Conscience Sleeps, D.....1000
9-29. The Parson's Horse Race, C.....1000
10-1. The Ploughshare, D.....4000
10-2. The Butler, C.....1000
10-6. Black Eyes, C.....1000
10-8. An Unwilling Thief, D.....3000
10-9. The Manufacture of Coin, Educ.....1000

ESSANAY

9-22. The Fable of "The Through Train," C.....1000
9-23. Snakeville's Hen Medic, C.....1000
9-24. An Unexpected Romance, D.....1000
9-25. Affinities, D.....2000
9-27. Darling Dandy, D.....3000
9-28. A Convict's Threat, D.....2000
9-29. Dreamy Dud at the Old Swimming Hole, Cart., and 500 feet scenic.....Split Reel
9-30. Off for a Boat Ride, C.....1000
10-1. Broncho Billy Missed, D.....1000
10-2. The House Divided, D.....3000
10-4. Tides That Meet, D.....3000
10-5. The Old Sin, D.....3000
10-6. The Fable of the Statesman Who Didn't Make Good, C.....1000
10-7. Snakeville's Weak Women, C.....1000
10-8. Broncho Billy Sheep Man, W.-D.....1000
10-9. Suppressed Evidence, D.....3000

KALEM

9-20. The Call of the Dance, D.....4000
9-21. Double-Crossing Marmaduke, C.....1000
9-22. The Wolf's Prey (Hotel Mysteries No. 10), D.....2000

9-24. A Daughter's Sacrifice, D. (Re-issue).....1000
9-25. A Matter of Seconds, D.....1000
9-27. The Guilt, D.....3000
9-28. Foiled, C.....1000
9-29. The Man on Watch, D.....2000
10-1. The Curious Case of Meredith Stanhope, D.....2000
10-2. The Runaway Boxcar, D.....1000
10-4. The Pretenders, C.-D.....4000
10-5. Whitewashing William, C.....1000
10-6. The Man in Irons, D. (Mystery of the Grand Hotel).....2000
10-8. The Finger of Suspicion, D. (Re-issue).....1000
10-9. The Water Tank Plot, D.....1000

GEORGE KLEINE

9-20. A Woman's Mistake, D.....2000
9-27. The Mysterious Visitor, D.....2000
10-4. The Fashion Shop, D.....2000

KNICKERBOCKER STAR FEATURES

8-18. Capital Punishment, D.....3000
9-1. Nancy of Stony Isle, D.....3000
9-15. The Purple Night, D.....3000
9-29. The Girl from Tim's Place, D.....3000
10-13. The Dragon's Claw, D.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.

Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.

Wednesday—Reliance, Rialto, or Centaur, and Novelty.

Thursday—Centaur, Falstaff, Mutual Weekly.

Friday—Mustang, American, Cub.

Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.

Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.

Tuesday—Gold Seal, Rex, Imp.

Wednesday—Victor, L-Ko, Animated Weekly.

Thursday—Laemmle, Big U, Powers.

Friday—Imp, Victor, Nestor.

Saturday—Bison, Powers, Joker.

Sunday—Rex, Laemmle, L-Ko.

LUBIN

9-15. Where the Road Divided, D.....2000
9-16. The Red Virgin, D.....3000
9-17. A Heart Awakened, D.....1000
9-18. The Golden Oysters, C.....1000
9-20. The Silent Accuser, D.....1000
9-21. The Careless Anarchist, C., That Brute, C., and Monty and the Missionary, C.....Split reel
9-22. A Desert Honeymoon, D.....3000
9-23. The Lost Rebel, D.....2000
9-24. The Level, D.....1000
9-25. Captain Kidd and Ditto, C.....1000
9-27. Tony and Marie, D.....1000
9-28. In Zuzuland, C., and The Wayville Slumber Party, C.....Split Reel
9-29. The Last Rose, D.....2000
9-30. Voices from the Past, D.....3000
10-1. When the Wires Crossed, D.....1000
10-2. The Cello Champion, C.....1000
10-4. Think Mothers, D.....1000
10-5. Love and Swords, C.....1000
10-6. Jim West, Gambler, D.....3000
10-7. The Telegrapher's Peril, D.....2000
10-8. The Son, D.....1000
10-9. Think of the Money, C.....1000

MINA

8-5. Waking Up Father, C.....1000
8-12. Dr. Cupid, C.....1000
8-19. A Case of Limburger, C.....1000

8-26. How Wifey Won Out, C.....1000
9-9. Squeals on Wheels, C.....1000
9-16. Booming Trixie, C.....1000
9-23. When Husbands Go to War, C.....1000
9-30. Why the Boarders Left, C.....1000
10-7. The Honeymoon Roll, C.....1000
10-14. The Simple Life, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9-9. 'Neath Calvary's Shadow, D.....3000
9-11. Into the Dark, D.....1000
9-13. Man's Law, D.....2000
9-14. Weary Goes a' Wooing, C.....1000
9-16. The Jungle Lovers, Animal D.....3000
9-18. The Cocksure Jones, Detective, C.....1000
9-20. The Eternal Feminine, D.....2000
9-21. The Range Girl and the Cowboy, D.....1000
9-23. The Blood Seedling, D.....3000
9-25. The Auction Sale of Run-Down Ranch, D.....1000
9-27. The Runt, D.....2000
9-28. Her Slight Mistake, West Cam.....1000
9-30. The Agony of Fear, D.....3000
10-2. A Mutiny in the Jungle, D.....1000
10-4. A Sultana of the Desert, D.....2000
10-5. The Girl and the Mail Bag, D.....1000
10-7. The Bridge of Time, D.....3000
10-9. The Tiger Slayer, D.....1000

VITAGRAPH

9-17. The Professional Diner, C.....1000
9-18. His Golden Grain, D.....2000
9-20. Willie Stayed Single, C.....1000
9-21. Dorothy, D.....2000
9-22. Getting Rid of Aunt Kate, C.....1000
9-23. The Lesson of the Narrow Street, D.....1000
9-24. Back to the Primitive, C.....1000
9-25. From Out of the Big Snows, D.....3000
9-27. The Butterfly's Lesson, D.....1000
9-28. Through Troubled Waters, D.....3000
9-29. Rags and the Girl, D.....1000
9-30. The Plague Spot, D.....1000
10-1. The Fox Trot Finesse, C.....1000
10-2. Queen for an Hour, C.....2000
10-4. The Reward, D.....1000
10-5. Barriers of Prejudice, D.....2000
10-6. Fits and Chills, C.....1000
10-7. Old Good for Nothin', C.-D.....1000
10-8. Miss Sticky-Moufie-Kiss, C.....1000
10-9. Youth, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

MUTUAL FILM PROGRAM

AMERICAN

8-30. A Divine Decree, D.....2000
9-1. Spirit of Adventure, D.....1000
9-4. A Question of Honor, D.....1000
9-6. In Trust, D.....2000
9-8. The Forecast, D.....1000
9-13. The Senor's Silver Buckle, D.....2000
9-17. The Little Lady Next Door, D.....1000
9-18. The Great Question, D.....3000
9-20. The Barren Gain, D.....1000
9-24. It Was Like This, D.....1000
9-27. The Terror of the Mountains, D.....2000
10-1. Hearts in Shadow, D.....1000
10-4. Just as, It Happened, D.....2000

BEAUTY

9-4. A Bully Affair, C.....1000
9-7. Plot and Counterplot, C.....1000
9-11. When His Dough Was Cake, C.....1000
9-14. Incognito 1000
9-18. A Friend in Need, C.....1000
9-21. Everyheart, D.....1000
9-25. Cats, Cash and a Cook Book, C.....1000
9-28. Love, Mumps and Bumps, C.....1000
10-2. Mixed Males, C.....1000

CENTAUR

9-16. The Rajah's Sacrifice, D.....2000
9-23. The Woman, the Lion and the Man, D.....2000
9-29. The Protest, D.....3000
9-30. Stanley's Search for the Hidden City, D.....2000
10-7. Rhoda's Burglar, D.....2000

CUB

9-2. Making Matters Worse, C.....1000
9-9. Jerry and the Gunman, C.....1000
9-17. The Knockout, C.....1000
9-24. The Treasure Box, C.....1000
10-1. The Oriental Spasm, C.....1000
10-8. A Change of Luck, C.....1000

"A GIRL WITH A NEW RING ALLUS HEZ TROUBLE WITH HER HAIR"—
ONE OF THE MANY CLEVER SAYINGS IN OUR NEWEST RELEASE,



"The Girl from Tim's Place"

RELEASED
SEPT 30TH

A PICTURIZATION OF
CHARLES CLARK MUNN'S
FAMOUS NOVEL FEATURING

MAUDE FEALY
THE VERSATILE INGENUE

COMING OCT. 13TH

"THE DRAGON'S CLAW"

AN INTENSE STORY OF THE EAST AND WEST
STANNER E.V. TAYLOR, Author-Director
FEATURING

Walter Hampden

STAR OF
"THE SERVANT IN THE HOUSE"

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MARION LEONARD
FILMDOM'S POPULAR FAVORITE

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STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

GENERAL FILM COMPANY
REGULAR PROGRAM



Knickerbucker Star Features
NEW YORK



RELEASE DATES FOR READY REFERENCE

ECLAIR
9—9. Brand Blotters, D.....2000
10—1. The Fool's Heart, D.....2000

FALSTAFF
8—30. A Massive Movie Mermaid, C.....1000
9—3. Biddy Brady's Birthday, C.....1000
9—6. Pansy's Prison Pies, C.....1000
9—10. Weary Walker's Woos, C.....1000
9—13. Superstitious Sammy, C.....1000
9—16. Bessie's Bachelor Boohs, C.....1000
9—20. Simon's Swimming Soul Mate, C.....1000
9—23. Con, the Car Conductor, C.....1000
9—27. Gustave Gehhard's Gutter Band, C.....1000
9—30. A Perplexing Pickle Puzzle, C.....1000
10—4. Cousin Clara's Cook Book.....1000
10—7. Dicky's Demon Dachshund, C.....1000

GAUMONT
9—17. The Vivisectionist, D.....2000
9—19. The Pool Sharks, C.....1000
9—21. See America First, Sc., and Keeping Up
with the Joneses, Cart.....Split reel
9—23. Busy Izzie, C.....2000

KAY-BEE
7—30. When the Tide Came In, D.....2000
8—6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—22. Never Again, C.....1000

KOMIC
7—25. Safety First, C.....1000
8—1. The Deacon's Whiskers, C.....1000
8—8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9—5. Over and Back, C.....1000
9—12. The Jinx on Jenks, C.....1000

MAJESTIC
8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—28. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9—5. Her Oath of Vengeance, D.....2000
9—7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL
9—26. Kidnapped at the Church, C.....1000
9—29. Love's Strategy, C.....1000
10—6. Just Like His Wife, C.....1000

MUTUAL WEEKLY
Issued every Thursday.

NOVELTY
9—20. The Lilliputian's Courtship, C.....2000
9—27. An Amateur Camera Man, C.....1000
10—4. The Corsican Brothers Up to Date, C.....1000

RELANCE
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9—1. The Turning Point, D.....1000
9—3. Hidden Crime, D.....1000
9—4. The Divorcee, D.....2000
9—6. The Indian Trapper's Vindication, D.....1000
9—8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—15. The Dark Horse, D.....1000
9—19. The Doll House Mystery, D.....2000
9—26. Merely Players, D.....2000
10—3. As in Days of Old, D.....1000
10—10. Queen of the Band, D.....2000

RIALTO
9—8. The Unsuspected Isles, D.....3000
9—22. The House with Nobody In It, D.....3000
10—6. Sunshine and Tempest, D.....3000

RODEO
8—9. Aunt Matilda Outfitted, C.....1000
9—1. The Leap for Life, D.....2000

THANHOUSER
9—5. From the River's Depths, D.....1000
9—7. The Bowl Bearer, D.....2000
9—10. The Mother of Her Dreams, D.....1000
9—12. Out of the Sea, D.....1000
9—14. Helen's Babies, D.....2000
9—19. The Twins of the G. L. Ranch, Com.....1000

Dr.
9—21. The Dead Man's Keys, D.....2000
9—25. A Disciple of Nietzsche, D.....3000
9—26. The Miracle, D.....1000
9—28. The Road to Fame, D.....2000
10—3. The Mystery of Eagle's Cliff, D.....1000
10—5. The Light on the Reef, D.....2000
10—10. The Has-Been, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of September 27.

The Lost Secret, D., 2000.....Balboa
Police Dog to the Rescue, Cart., and An
Intimate Study of Birds, No. 8, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000.....Panama Films
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

Week of October 4.

New Adventure of Wallingford, C., 2000.....Pathé
Fresh from the Farm, C., 1000.....Phunphilms
Picturesque Zeeland (Holland), Col. Sc.,
and Alter of Heaven (Pekin, China), Sc.,
Split.....Globe
Neal of the Navy, No. 6, D., 2000.....Panama
The Closing Net, D., 5000.....G. R. P.
Pretty Rough on Auntie, C., 1000.....Starlight

Week of October 11.

New Adventure of Wallingford, No. 2, C.,
2000.....Pathé
Police Dog to the Rescue, Cart., and An
Intimate Study of Birds, No. 9, Ed.....Pathé
Neal of the Navy, No. 7, D., 2000.....Panama
John Gayde's Honor, D., 5000.....G. R. P.
Wilful Wallops for Wealth, C., 1000.....Starlight

Week of October 18.

New Adventures of Wallingford, No. 3, C.,
2000.....Pathé
Geithorn, the Rustic Venice, Col., and How
Winter Flowers Bloom, Sc., Ed., Split.....Globe
Neal of the Navy, No. 8, D., 2000.....Panama
An Affair of Three Nations, D., 5000.....G. R. P.
Fatty's Fatal Fun, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

8—5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.....3000
8—29. The Valley of Regeneration, D.....2000
9—2. Tam O'Shanter, D.....3000
9—9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—23. No Release this week.
9—30. The Sheriff of Red Rock Gulch, D.....2000

BISON

8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9—4. Coral, D.....4000
9—11. In the Sunset Country, D.....3000
9—18. The Surrender, D.....3000
9—25. A Message for Help, D.....2000
10—2. The Ghost Wagon, D.....3000

BROADWAY UNIVERSAL FEATURES

8—30. Jewel, D.....5000
9—6. A Little Brother of the Rich, D.....5000
9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000

GOLD SEAL

8—3. The Great Ruhy Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D.....1000
8—31. Misjudged, D.....3000
9—7. The Deceivers, D.....2000
9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000

IMP

8—3. Her Wonderful Day, D.....1000
8—6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C.....1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000
9—10. Crime's Triangle, D.....3000
9—12. The Man in the Chair, D.....2000

9—17. The Suburban, D.....4000
9—21. His Home Coming, C.....1000
9—24. When the Call Came, D.....2000
9—28. Billy's College Job, C.....1000
9—29. An All-Around Mistake, C.....2000
10—1. The Wolf of Deht, D.....4000

JOKER

8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bohdy Bump's Adventures, Cart., C.,
and Seeing the Funny Side of the
World with Homer Croy, Ed.....Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9—4. When Hiram Went to the City, C.....1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law,
C.....1000
9—25. He Couldn't Support His Wife, C.....1000
10—2. An Innocent Villain, C.....1000

LAEMMLE

8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9—2. The Eagle, D.....1000
9—9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000
9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
9—26. No Release this week.

L-KO

8—25. Mr. Flirt in Wrong, C.....2000
9—1. A Game of Love, C.....1000
9—5. Gertie's Joy Ride, C.....1000
9—8. Vendetta in a Hospital, C.....2000
9—15. No Release this week.
9—19. No Flirting Allowed, C.....1000
9—22. Scandal in the Family, C.....2000
9—26. Avenged by a Fish, C.....1000
9—29. Married on Credit, C.....1000
10—3. A Mortgage on His Daughter, C.....1000

NESTOR

8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9—3. Lizzie and the Beauty Contest, C.....1000
9—6. Their Happy Honeymoon, C.....1000
9—10. He Fell in a Caharet, C.....1000
9—13. Too Many Smiths, C.....1000
9—17. Molly's Malady, C.....1000
9—20. It Almost Happened, C.....1000
9—24. When Lizzie Went to Sea, C.....1000
9—27. Snatched from the Altar, C.....1000
10—4. When a Man's Fickle, C.....1000
10—8. Eddie's Little Love Affair, C.....1000

POWERS

8—21. A Doulhe Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and
The Best People On Earth, Ed.,
Split reel
8—28. She Loved Them Both, D.....1000
9—5. The Shot, D.....2000
9—9. Going to the Dogs, Vaud. Act. and Frog
and Toad Celebrities, Ed.....Split reel
9—23. The Ham Actors, Vaude., and Life of
the Frog, Ed.....Split reel
9—25. Every Man's Money, D.....1000
9—30. The Ore Mystery, C.....1000

REX

8—3. The Proof, C.....1000
8—8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D.....1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000
9—7. Sh! Don't Wake the Baby, C.....1000
9—14. How Early Saved the Farm, D., and
From Frau to Spalato, Ed.....Split reel
9—16. Joe Martin Turns 'Em Loose, Animal
C.....2000
9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis,
D.....3000

VICTOR

8—11. Refuge, D.....2000
8—20. The Taming of Mary (Mary Fuller), C.....1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9—1. For Professional Reasons, D.....2000
9—3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamh Shall Stray, D.....1000

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The Plunderer	5	reels
Wormwood	5	reels
The Devil's Daughter	5	reels
Should a Mother Tell?	5	reels
Dr. Rameau	5	reels
Lady Audley's Secret	5	reels
The Witch	5	reels
The Two Orphans	5	reels
The Song of Hate	5	reels
Regeneration	5	reels
The Wonderful Adventure	5	reels
Sin	5	reels

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GEO. KLEINE

Stop, Thief!	5	parts
The Woman Who Dared	5	parts
The Commuters	5	parts
Who's Who in Society	3	parts
The Spendthrift	5	parts
The Woman Next Door	5	parts
The Money Master	5	parts
The Fixer	5	parts
The Green Cloak	5	parts

EDISON

Vanity Fair	7	parts
The Magic Skin	5	parts

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

A Royal Family	5	parts
An Enemy to Society	5	parts

POPULAR PLAYS & PLAYERS

Heart of a Painted Woman	5	parts
The Shooting of Dan McGrew	5	parts
Vampire	5	parts
Greater Love Hath No Man	5	parts
Her Great Match	5	parts
The Song of the Wage Slave	5	parts

B. A. ROLFE PHOTOPLAYS, INC.

Cora	5	parts
The Right of Way	5	parts
Sealed Valley	5	parts
When a Woman Loves	5	parts
The Soul of a Woman	5	parts
The Bridge	5	parts
Emmy of Stork's Nest	5	parts
The Final Judgment	5	parts

QUALITY PICTURES

The Second in Command	5	parts
The Silent Voice	6	parts

MUTUAL MASTERPICTURES

37. The Wolf-Man (Reliance)	4	reels
38. The Man from Oregon (American)	5	reels
39. The House of a Thousand Scandals (American)	4	reels
40. The Price of Her Silence (Than-houser)	4	reels
41. Bred in the Bone (Reliance)	4	reels
42. The Brink (N. Y. Motion)	4	reels
43. The Miracle of Life (American)	4	reels
44. His Wife (Thanhouser)	4	reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

9—2. The Incurable Dukane	5	reels
9—6. Esmeralda	5	reels
9—20. The White Pearl	5	reels
9—30. The Fatal Card	5	reels
10—4. Zaza	5	reels
10—7. The Girl of Yesterday	5	reels
10—11. The White Pearl	5	reels
10—28. The Masqueraders	5	reels
11—4. Still Waters, C-D	5	reels
11—8. Madame Butterfly, D	5	reels
11—11. The Red Widow, C	5	reels
11—15. Bella Donna, D	5	reels
11—18. The Mummy and the Humming Bird, D	5	reels
11—29. The Prince and the Pauper	5	reels

BOSWORTH

9—23. 'Twas Ever Thus	5	reels
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JESSE LASKY COMPANY

9—9. Out of Darkness	5	reels
9—13. The Case of Becky	5	reels
9—27. The Explorer	5	reels
10—14. Blackbirds	5	reels
10—18. The Chorus Lady	5	reels
10—21. The Secret Sin	5	reels
11—1. Carmen, D	5	reels
11—22. Chimmie Fadden Out West, C	5	reels

MOROSCO PHOTOPLAY COMPANY

8—26. Majesty of the Law	5	reels
9—16. Peer Gynt	5	reels
10—25. The Yankee Girl	5	reels

FALLAS

11—25. A Gentleman from Indiana, D	5	reels
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VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

Week of		
8—9. Chalice of Courage	6	parts
8—23. The Wheels of Justice	4	parts
9—6. Mortmain	5	parts
9—20. Playing Dead	5	parts
10—4. Dust of Egypt	5	parts
10—18. The Man Who Couldn't Beat God	5	parts

LUBIN

8—2. The Climbers	5	parts
8—30. Ring Tailed Rhinoceros	4	parts
9—10. The Great Ruby	5	parts
9—20. Tillie's Tomato Surprise	6	parts
10—11. Valley of Lost Hone	5	parts
10—25. The Rights of Man	5	parts

SELIG

7—26. A Texas Steer	5	parts
8—23. House of a Thousand Candles	5	parts
9—20. The Circular Staircase	5	parts
10—18. A Black Sheep	5	parts

ESSANAY

8—16. A Bunch of Keys	5	parts
9—13. The Man Trail	6	parts
10—11. In the Palace of the King	6	parts

WORLD FILM CORPORATION

8—16. The Master Hand	5	parts
9—27. The Lure of Woman	5	parts

BRADY

8—9. The Stolen Voice	5	reels
8—30. The Cotton King	5	reels
9—6. The Imposter	5	reels
9—13. The Ivory Snuff Box	5	reels
10—10. The Family Cupboard	5	reels

CALIFORNIA

10—24. Salvation Nell	5	reels
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EQUITABLE

9—20. Trilby	5	reels
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LEDERER

8—2. Sunday	5	reels
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RING LARDNER

9—6. Letters from Bugs to Gus, No. 9	5	reels
9—13. Letters from Bugs to Gus, No. 10	5	reels
9—20. Letters from Bugs to Gus, No. 11	5	reels
9—27. Letters from Bugs to Gus, No. 12	5	reels

SHUBERT

8—23. The Little Dutch Girl	5	reels
9—20. Evidence	5	reels
9—27. Little Mademoiselle	5	reels
10—3. The Flash of an Emerald	5	reels
10—17. The Heart of the Blue Ridge	5	reels
10—31. The Code of the Mountains	5	reels

TRIUMPH

9—27. The Master of the House	5	reels
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WIZARD

7—26. Pokes & Jabs in a Quiet Game	5	reels
8—2. Pokes & Jabs in Mashers and Splashers	5	reels
8—9. Pokes & Jabs in Juggling the Truth	5	reels
8—16. Pokes and Jabs in Clover	5	reels

FEATURES FOR STATE RIGHTS

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl	5	reels
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CORT FILM CORPORATION

The Melting Pot	5	reels
Triumph of Venus (coming)	5	reels

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs	4	parts
Liberty Hall	3	parts
The Black Spot	4	reels
Victoria Cross	4	reels
O-18	4	reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks	5	reels
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GREAT NORTHERN FILM COMPANY

A Deal with the Devil	3	reels
Through the Enemy's Lines	4	reels
The Evangelist (W. Psilander)	4	reels
The Heart of Lady Elaine	4	reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman	5	reels
Oct.—For \$5,000 a Year	5	reels
Oct.—The Struggle	5	reels

F. O. NIELSEN

Guarding Old Glory	5	reels
Just Out of College	5	reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home	2	parts
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PROHIBITION FILM CORPORATION

Prohibition	5	parts
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STANDARD NEWSFILM, INC.

Are We Ready?	4	reels
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STERLING CAMERA & FILM CO.

Land o' the Lost	5	reels
The Game of Three	5	reels

SUN PHOTOPLAY CO., Inc.

The Princess of India	5	reels
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MINA COMEDIES

JUST THE THING TO BALANCE YOUR FEATURE PROGRAM

RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

JUST OUT OF COLLEGE

"GEORGE ADE'S"

Sparkling (5 reel) Comedy

HOLDING THEM OUT

ON ITS SECOND WEEK'S RUN AT **THE FINE ARTS THEATRE, CHICAGO**
at 25c, 50c and \$1.00 prices.



READ WHAT CHICAGO'S FIVE LEADING NEWSPAPERS AND THE AUTHOR
SAY ABOUT IT

"Just Out of College" is one of the best film comedies ever seen. The picture is decidedly good.

—**Chicago Examiner**

People who are looking for a good laugh in pictureland will do well to see "Just Out of College." It is film humor of good sort, ripplingly easy, with something of a musical comedy swing, clearly photographed and well acted.

—**Chicago Tribune**

"Just Out of College" is chock full of rich and boisterous humor from beginning to end.

—**Chicago Evening American**

It is a corking comedy, one of the best presented in some time, and deserves the laughs it receives.

—**Chicago Herald**

The action is fast, furious and funny; it possesses a wealth of humorous situations, effectively handled, and unquestionably provides good, wholesome entertainment that is bound to satisfy everybody.

—**Chicago Daily News**

I heartily approve of it; there is everything in the picture that I had in my play.

—**George Ade**

**The above testimonials clearly prove that it's the
season's biggest comedy hit**

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HERE'S SUPREMACY

Six out of every seven days there is offered to you a worth while, worth trial grade of motion pictures, which solve the problems of your box office.

<u>The DAY</u>	<u>The PLAYER</u>	<u>The PLAY</u>	
Monday Oct. 18	Melvin Mayo	The LONELY FISHERMAN	One act Drama
Tuesday Oct. 19	D. L. Don	CUTTING DOWN EXPENSES	One act Comedy
Wednesday Oct. 20	L. C. Shumway	NELL of the DANCE HALL	Three act Drama
Thursday Oct. 21	Rosetta Brice	WHEN YOUTH IS AMBITIOUS	Two act Drama
Friday Oct. 22	Lilie Leslie	A WOMAN RECLAIMED	One act Drama
Saturday Oct. 23	Billie Reeves	PLAYING HORSE	One act Comedy





LUBIN

THE
LUBIN FILM COMPANY

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AND

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DEVELOPING AND PRINTING

FROM

FINANCIALLY RESPONSIBLE
MANUFACTURERS

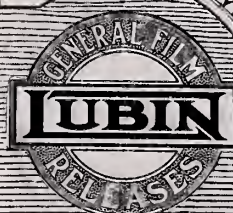
—
INSPECTION OF PLANT
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INVITED
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CAPACITY TEN MILLION FEET WEEKLY

ADEQUATE MODERN EQUIPMENT

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VAULTS FOR NEGATIVE STORAGE



William Lubin

LUBIN

A NEW "TILLIE" PHOTOPLAY IN 6 ACTS

TILLIE'S TOMATO SURPRISE



RELEASED
SEPTEMBER 27
THROUGH THE

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RIPROARINGLY RIOTOUS!
FANCIFULLY FARCICAL!
HILARIOUSLY HAPPY!

TWO HOURS OF HOWLS
YELLS, SCREAMS,
GUFFAWS, LAUGHS,
CHUCKLES AND ROARS



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COMEDY
EVER FILMED**

WRITTEN BY ACTON DAVIES

PRODUCED BY HOWELL HANSEL

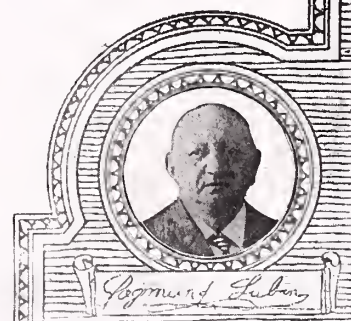
WITH

MARIE DRESSLER

**THE MOON, SUN AND STAR IN
THE FIRMAMENT OF COMEDIENNES
AS THE PRINCIPAL FUNMAKER**

AIDED AND ABETTED BY

**TOM McNAUGHTON, Co-STAR IN "THE SPRING
MAID" AND "SUZIE" ~ COLIN CAMPBELL, THE
SCOTCH COMEDIAN ~ SARAH McVICKAR ~
ELEANOR FAIRBANKS AND JAMES
THE FAMOUS LUBIN MONKEY ~ ~ ~**





Thomas A Edison



presents the favorite, Edward Earle, with Margaret Prussing, in 3 acts—

"The Land of Adventure"

THERE'S something about "The Land of Adventure"—possibly it is the spirited acting of Edward Earle—that makes it "like an adventure in a book," such a book as might be written by such a master of dare-devil adventures as Richard Harding Davis. In brief, it's bright, entertaining and ripples with a lighter side—an amusing aspect—of two young soldiers of fortune who go to a revolution-torn

"Cartoons in the Country," one of those animated Grouch Chasers and Killers. Cartoon-comedy by Raoul Barre. 1000 feet. Wednesday, October 20th.

South American republic to smooth things out.

Harry Beaumont, with many scenarios to his credit and a wealth of acting experience to draw from, has ingeniously worked in some novel effects. It's the favorite, Edward Earle in a thoroughly fitting and likable role—something "different." Also Margaret Prussing, Jean Dunbar, Johnnie Walker, Frank Lyon, Julian Reed, Harry Linson, and Mrs. Erskine.

"The Broken Word," featuring Herbert Prior, Yale Benner and Grace Williams. Direction, Frank McGlynn. 1000 foot Drama. Saturday, October 23.

General Film Company's
Regular Service

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

ACTUAL USE PROVES A PROJECTOR'S WORTH



Galesburg, Ill.,
Sept. 26th, 1915.

Enterprise Optical Mfg. Co.,
Chicago, Ill.

Dear Sirs: I wrote you sometime ago asking you about the framing device fitting to old model and thank you for your prompt reply. You asked me if I had ever seen the new 1916 Model and I never had, but I had in mind what it would do and succeeded in getting one into my booth.

It is the best machine that I ever operated and I have used about all makes, and I wouldn't give the 1916 Model Motiograph for any of them for it can put the goods over all of them. There are five — — — in this town and there is not one that can run at as high speed as the 1916 and put as steady a picture on the screen.

Well, I thank you for the time you have taken to read this and will say that I have been operating for the last twelve years, and the 1916 Model Motiograph for me every time.

Yours,

JACK GOODWIN,
Empress Theatre.

L. A. T. S. E. Local 166.

Every Exhibitor should inspect or try out the 1916 MODEL MOTIOGRAPH. You will be surprised at the results when compared with any other machine.

See your nearest dealer about a 1916 MODEL MOTIOGRAPH. If he has none on his floor, write to the factory.

THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

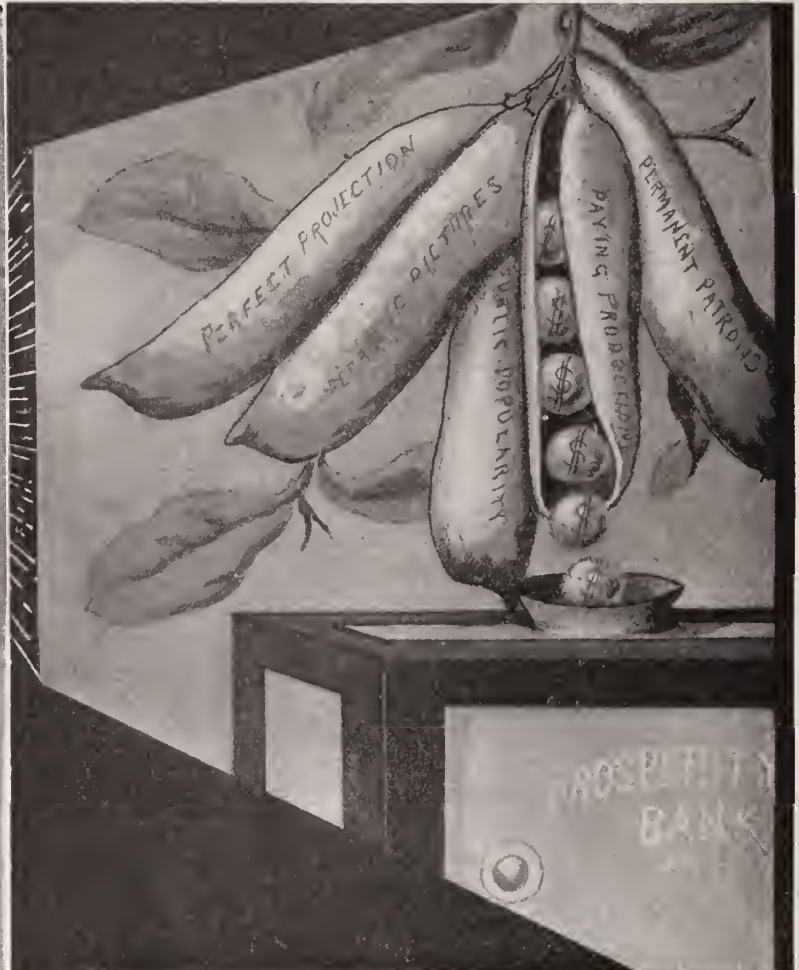
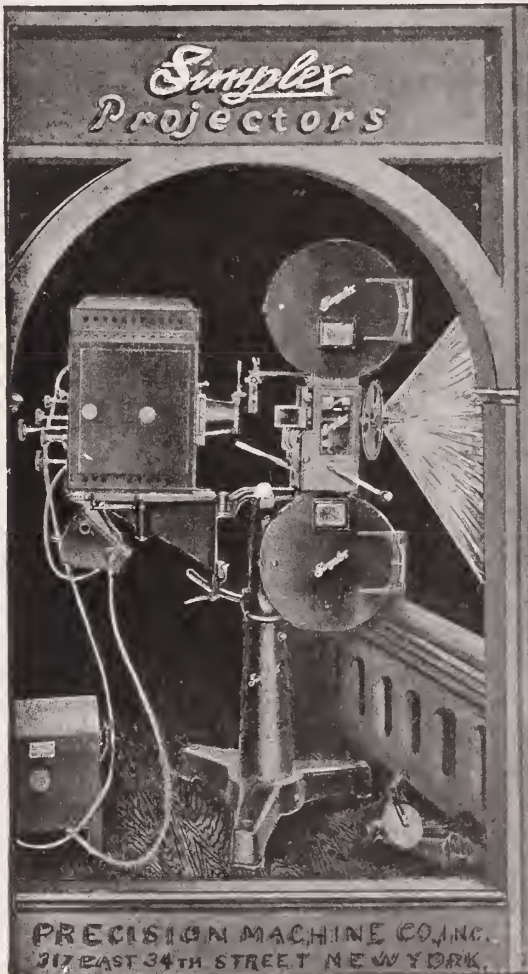
Eastern Office
19 W. 23rd St., NEW YORK CITY

Western Office
833 MARKET ST., SAN FRANCISCO, CAL.

Simplex Projectors

SUM of
IMPLEX
SERVICE }

		P	e	r	f	e	c	t		P	r	o	j	e	c	t	i	o	n	
			P	l	e	a	s	i	n	g		P	i	c	t	u	r	e	s	
			P	e	r	m	a	n	e	n	t		P	a	t	r	o	n	s	
			P	a	y	i	n	g		P	r	o	d	u	c	t	i	o	n	s
			P	u	b	l	i	c		P	o	p	u	l	a	r	i	t	y	
TOTAL -	P	E	R	P	E	T	U	A	L		P	R	O	S	P	E	R	I	T	Y



"P-E-A-S" PRODUCED BY "PRECISION'S" PEERLESS PROJECTOR

Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT

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GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION

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317 East 34th St. New York

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Accessory News

Section of Motion Picture News

Everything for
Theatre, Ex-
change and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

26—Furnish data on German silver wire and state why it is called German silver.

on articles manufactured in Germany which were wholly or in part constructed of a white metal which looked like silver.

Almost all instruments used by draftsmen, many surveying instruments, compass fittings and even watch cases and similar articles are made from German silver, and the great advantage of this metal in practical use is that it is quite hard and appears to maintain its polish or finish without turning dark, as most other metals do.

For electrical purposes as a resistance unit this material, which is generally composed of 60 per cent. copper, 25 per cent. zinc and 15 per cent. nickel, can be fairly well drawn into wire or made into flat strips from which rheostats can be constructed.

In the early days of the electrical industry German silver was the best known and most universally used material for resistance wire. If we consider the resistance of copper as 1, the 18 per cent. German silver wire is 18, and 30 per cent. German silver is 28. The greater the resistance of German silver the more nickel is used in its composition, and it is a fact that the higher percentage which increases the resistance of the wire also increases its brittleness. This is a serious defect, as in making rheostats the wire is usually wound in spiral form, and after repeated heating and cooling defects soon show up, and it was not an uncommon thing in the early days to have a rheostat constructed of German silver go out of business without any notice whatsoever.

As a common substance for use in rheostats the German silver wire or material has seen its best days.

27—Define resistance wires known by the names of Climax, Superior, Advance and Ia-Ia.

just like the name Krupp was given to another kind of resistance wire. In the American market most rheostats are made from Climax or Superior wire.

Ans.—The name, German silver, was given long ago to a metal extensively used

Both of these wires are made from a material composed of nickel and steel and the resistance of this wire for the same diameter is 50 times that of copper. The amount of nickel mixed with the steel determines the resistance of the wire, but there is a practical limit to the amount of resistance in a given wire, because of brittleness and excessive temperature rise, which soon disintegrates the wire.

Advance and Ia-Ia are trade names given to resistance wire constructed of a material composed of nickel and copper and the resistance of these wires is approximately 28 times that of copper for the same diameter. It should be observed that Advance and Ia-Ia wires possess about the same resistance quality as the 30 per cent. German silver wire, but it will also be noted that in the Advance and Ia-Ia wires zinc has been omitted.

We understand that the presence of zinc in any resistance wire is very detrimental. The zinc does not stand a high temperature and it is subject to a change anyway due to the constant temperature variations and atmospheric conditions to which a rheostat is generally subjected. I have seen resistance wire where zinc has been one of the elements where holes or cavities have actually appeared in the wire, and it stands to reason that when current is flowing through such a wire it will heat it excessively where the wire has been destroyed.

In my experience a good many years ago in the construction of arc lamps for street lighting where resistance wire was used within the lamp-case, it was found that after a lamp was in service a year or so upon removing the case and putting the lamp on the test rack, in some spots the resistance wire would glow red and in other places it would actually show a bright light where the wire had been attacked by the atmosphere.

Keeping in mind these facts, you will better understand how to look for trouble with your old rheostats when without any apparent reason you discover that the amperage at your arc or the illumination on your screen is getting lower and lower as the rheostat gets older.

One single defective spot on the resistance wire will put the rheostat out of business, or, rather, reduce its capacity.

Artistic Posters of Strength Appreciated by Public

By Robert E. Irwin, Poster Division, Metro Pictures Corporation

Many Producers Have Failed to Study the Likes and Dislikes of Motion Picture Patrons in Planning Extensive Publicity Campaigns Through the Use of Posters and to Get the Most from Their "Paper" Must Realize the Need of Novelty in Design and Harmony in Color.

ADVERTISING today is a highly specialized profession, and while the publicity expert concerns himself to a certain extent with what he believes the public want, he concerns himself still more with what he believes will attract and capture the public's attention and interest.

To a great extent motion picture producers, unlike most other advertisers, have not yet made a sufficient study of the likes and dislikes of the people who patronize motion picture theatres. This is one reason, and I believe the chief one, why so often there is a discrepancy between the quality of the film and the quality of the posters used to advertise it.

Sensational films, of course, require sensational paper, but all posters should be distinctive, whatever the character of the production they are advertising may be. Most of the public—certainly all of the motion picture public—enjoy the sensational and novel.

It is perfectly obvious from these facts that a poster which is decidedly artistic, but nothing else, will have no pulling power for the exhibitor. At the same time there is a class of posters comparatively few in numbers at present, but nevertheless of increasing size, which, while examples of genuine art, have in them a strength and appeal that captures the public's eye and shows big results at the box office.

One mistake that many producers are continually making is to "play down" to the public. To them the artistic poster appears valueless because, in their opinion, it lacks the qualities of the old circus paper. When they say, "Art is all very well, but it means a dead loss as far as pulling power is concerned," they are more than half right. The trouble is that they do not differentiate between the poster that is purely and esthetically artistic and the poster that is artistic yet has the "punch."

The Metro Poster Idea

The point I wish to make is that the poster, whether artistic or not, should be distinctive. This is the Metro idea. It should stand out from its surroundings, whatever these may be. The old-time circus poster, with all its lurid, blood and thundery smear of color and action, brought big results at the ticket window because it had no competition.

Take a look at the average nickelodeon or cheap motion picture theatre that runs the average sensational film with its flamboyant paper today. You will observe what comparatively slight attention it attracts from the average passerby. The reason is that the display is practically always the same, for while the individual three sheets, sixes, eights and so on may be changed daily, the general effect is identical. But put a real poster on a front of one of these houses and the difference will speedily be noticed.

As I have already noted, the good poster need not be the supreme in art. It should, however, be different and it should have pulling power. Close attention should be paid to its color and composition. Often a good poster is spoiled by too much color. Simplicity is the essence of art. It is also the real secret of what constitutes a good poster.

Of course it goes without saying that a poster should show some striking incident or character in the film that it advertises. A mass of non-essential details, three or four still figures backed by a bunch of red, green and blue palms or shrubbery—the inevitable refuge of the lithographer when he finds himself out of his depth—does not make a good poster.

Yet the original photograph may have had it in really big poster possibilities. For instance, a man's hand raised to strike, or a woman's lifted in supplication, should not be lost in a dense background of color. The artist should endeavor to accentuate to the utmost limit the movement on which the action of the poster hinges.

When All the Peas Look Alike

The trouble with the average poster is that there is nothing to startle, nothing to arrest the attention. Battle, murder and sudden death, or gaudy couples in lurid embrace, have long since failed to excite the public's imagination. The reason is that they are as like as one pea is like another, same size, same color, creating the same stereotyped impression.

Amid this slather of color put the right kind of poster and see it stand out. It may be only three or four colors; it may be for good poster display; but it will stand out from the others around it like a red dress suit at the Charity Ball.

Naturally the question arises, if it is all so simple why isn't it done? If it is so easy why don't motion picture producers, who are admittedly business men of distinctive talents, succeed in having consistently good posters for their pictures?

The reason, as I see it, is simple. Poster designs and sketches are submitted for approval or criticism, not to the class of people to which they are expected to make their ultimate appeal, but to the men who only know what the public want at second hand from the exhibitors. The advertising value of the poster is largely psychological. To a great extent this value is lost when the poster is viewed critically.

Interest in Picture Effected by Posters

If the public took the time to analyze a given poster its advertising value and pulling power would be quite lost. As a matter of fact the average person who goes to a motion picture theatre rarely realizes that his interest was first awakened in the picture shown there by the poster which he saw when passing.

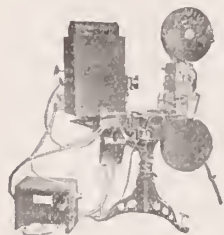
It is time that the manufacturers learned to "play up" to their public in their posters as well as in their productions, instead of "playing down," because "playing up" raises the standards of a theatre and adds to the fatness of the box office.

BAUSCH AND LOMB COMPANY RECEIVES FOUR PRIZES AT PANAMA EXPOSITION

THE record made by the Bausch and Lomb Optical Company at the Panama-Pacific Exposition is remarkable. The awards granted aggregate four Grand Prix, or highest possible awards, one Medal of Honor and one Gold Medal. The award in each case was the highest prize granted.

The four classes in which Bausch and Lomb Optical Company received the Grand Prix are optical instruments, balopticons, engineering instruments and range finders. The first division, called optical instruments, is comprised of seven classes and covers the company's ophthalmic lenses, microscopes, parabolic and Mangin mirrors, field glasses, microtomes and magnifiers.

A Medal of Honor was awarded Bausch and Lomb photographic apparatus. Bausch and Lomb-Zeiss photographic lenses received the Gold Medal.



THE MASTER MODEL PROJECTOR

Judge the American Standard Motion Picture Machine by its work upon the screen; by its low maintenance cost; by its ease and simplicity of operation under constant and heavy grind. Its splendid projecting qualities will hold your patrons, attract new trade. Its sturdy construction

and its many original and exclusive features will win your operator. The elimination of heavy repair bills and all worries regarding the picture machine end of the business will cause you to hold the American Standard in high esteem. For particulars, address,

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York



When you want Opera Chairs remember we have

50,000 CHAIRS always in Stock

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

Immediate Service

Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. Ask for Catalog No. 100 if interested in Veneer (plain) Chairs; Catalogue No. 105 for Upholstered Chairs.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

Sales offices in all
principal cities

Exclusive Designers and Manufacturers of Furnishings for
Theatres, Schools, Churches and all Public Buildings.

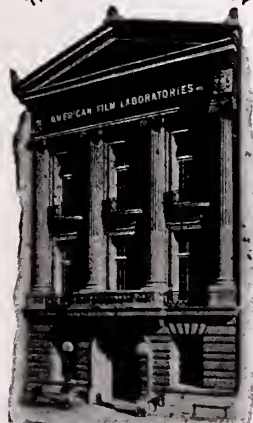
General Offices:
1012 Lytton Bldg., Chicago

Printing and Developing

AMERICAN FILM LABORATORIES, Inc.

"The Tiffany of the Film Trade"

THE HOUSE OF QUALITY



THE FINEST FILM LABORATORIES
AND STUDIO IN THE WORLD

LOUIS B. JENNINGS
Pres. and Gen. Mgr.

EDWIN S. PORTER
Vice-President

69-71 West 90th Street
Telephone, Riverside 1410, New York City

Christmas is coming. Work is continually coming to us. When will yours arrive?

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.



CONSIDER THE CONVENIENCE AFFORDED YOU—

By such a supply house as Fulton's. Isn't it a source of real satisfaction—to know that anything or everything you may require as an exhibitor of moving pictures—can be had quickly from our stock.

The House of Fulton is, in truth, a specialized department store, exclusively devoted to the moving picture supply field. Our illustrated catalog embraces the line from A-Z.

Electra Carbons—Carbon Savers—Econ-
omizers—Lamps—Machines of Every Make

E. E. FULTON CO., 156 W. Lake St., Chicago

E. E. FULTON
Pres.



Hallberg Helps

Projection
Electricity

Questions Answered

Repairing
Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or how difficult

HOW TO PREVENT BREAKAGE OF CONDENSING LENS

L. T. W., Brush, Colo.—*I am taking MOTION PICTURE NEWS and think it first class. I get some exceptionally good advice through your pages and expect to continue to take the NEWS.*

Will you please inform me, through Hallberg Helps, concerning trouble which I have on account of my condensing lenses cracking in the lamp-house. I have 3½-inch motion picture lens and use 50 ampere A. C., 60 cycles, and have the Motiograph lamp-house.

Ans.—As has been previously stated in these columns, it is almost impossible to entirely prevent condenser breakage. If you keep in mind that the breakage of a condensing lens is due to the sudden expansion required of the glass when the arc is first struck and the condenser and the lamp-house are cold, and also the sudden contraction required of the glass when the arc is shut off, you will understand that in order to minimize the cracking of the glass lens, arrangement must be made to allow for sudden expansion, by leaving plenty of room between the lens and the surrounding mount or holder.

Also, if you can put a shield of some sort between the arc and the condenser when you first strike the arc and just before you cut it out, then you might reduce condenser breakage.

There are special mounts made which are cast in composition, the metal being brass with a large percentage of copper of liberal proportions which will reduce the condenser breakage to a considerable extent. The cast mount for the condenser should be very heavy, so that it will equalize the temperature and act as a buffer, you might say, to the heat. A condenser of this kind for the Motiograph costs about four dollars, but they are claimed to be very good and well worth the price.

The old Motiograph lamp-houses were equipped with a thin stamped or spun condenser mount of very light metal. It was my experience some years ago that this style of mount would allow the condensers to crack very easily. I suggested a heavy ring inside of the mount between the two lenses, and this reduced the breakage considerably. I believe on the later type mount for the Motiograph, additional changes have been made, and the breakage has in consequence thereof been reduced to a minimum.

WIRING SYSTEM FOR RUNNING GAS ENGINE

C. Y. Pepin, Wis.—*Can you publish a wiring system for running a gas engine off a generator after it is running? This is to save on batteries. I have a lighting plant for picture show work and would like this information if you can give it.*

Ans.—Your request cannot be answered in detail until you give the following information:

First.—What is the voltage generated by your dynamo?

Second.—State horse power of your engine.

Third.—Has it more than one cylinder.

Fourth.—Is your ignition jump-spark or make-and-break.

Fifth.—If jump-spark, state what kind of coil you have and how many batteries and what size batteries you are now using.

You understand that the ignition for a gas or gasoline engine as a general rule requires a voltage between 4 and 8 volts, depending upon the style of the coil used. Dry batteries are used for this purpose, but as you say, in a short time, they run out and have to be replaced.

The usual thing is to have a magneto, driven by the engine, which works directly on the spark plugs, or with spark coil a small 6 to 8 volt generator can be used to good advantage in

place of the batteries after the engine has started. A storage battery obviates the use of dry cells and a storage battery in combination with a 6 to 8 volt generator is the usual equipment for modern ignition systems of gas and gasoline engines.

If you will, however, answer the questions in greater detail, I will be very pleased to give you whatever information I can as to the possibility of using the power directly from your D. C. generator.

CARBONS FOR MERCURY ARC RECTIFIER WITH 30 AMPERE CAPACITY

C. A. H., Dubuque, Ia.—*I am writing to settle an argument. I am running Standard machine with 80 feet throw, a picture about 16 x 18, and am using a rectifier with about 30 amperes at the arc. Now I claim that better results can be had by using a 5/8-inch cored carbon in top and also in the bottom or 5/8-inch cored carbon in the top and 1/2-inch solid in the bottom, than can be had by using 1/2-inch cored in the top and 3/8-inch solid in the bottom, as the other fellow claims is best.*

Which is the right and why. What is the difference between the different combinations. I hope to see the answer in the next issue.

Ans.—You are right, the best combination for the mercury arc rectifier with 30 ampere capacity is 5/8-inch cored top and 1/2-inch solid bottom. You may use, as you suggest, a 5/8-inch cored top and bottom, but it is unnecessary with the mercury arc rectifier to use cored carbon in the bottom, as it has considerable reactance in series with the arc which tends to steady the light, and therefore it is not necessary to use a cored carbon in the bottom with a rectifier.

If you were using a 60 to 70 volt motor generator, then it would be better to have a cored carbon in top and bottom, and with D. C. at the arc the lower carbon should always be 50 per cent. smaller than the upper, because the positive crater, which is maintained on the upper carbon, consumes it about twice as fast as the negative, on the lower carbon. The usual combinations are set forth on page 148 of October 9 issue of NEWS. Good results can be had with any of the combinations specified, but it is left to each individual operator to select from the list the particular combination which gives the best results for his service.

One-half inch cored top and 3/8-inch solid bottom is entirely too small for 30 amperes. While the combination will work, this amount of current will considerably overload the carbons.

WANTS TO REDUCE CURRENT CONSUMPTION

Brownsville, Tex.—*Can an interpole compound wound 35 ampere D. C. generator which is part of a Westinghouse motor-generator be operated without a ballast rheostat in series with the arc, with success? What I do want to do is to reduce the current consumption on the A. C. line of the five horse-power motor pulling this generator.*

I see by Richardson's book that your Hallberg A. C.-D. C. motor generator consumption is quoted very low, and it is evidently a shunt wound generator, operating without a rheostat in series with the arc. My generator of course has a field rheostat for voltage regulation. I had a rectifier, but owing to the globe breaking I sold it and got this present motor generator from the Westinghouse people, but it seems to use more electricity than necessary.

I either want to change it if possible or exchange it for some more economical machine that is the most efficient.

SPEER CARBONS



SPEER



LIGHT



BE WISE! DON'T DELAY!! ORDER NOW!!!

NEWSOME'S
1921 3rd Avenue

Mr. J. H. Hallberg,
36 East 23rd St.,
New York City.

Birmingham, Ala., Sept. 27th, 1915.

Dear Sir:

Enclosed find check for \$50.00 for which you will please ship at once by Freight 1000— $\frac{3}{8}$ x 12" Cored "SPEER" Carbons.

You sent me a sample order of 50 a few days ago and I am of the opinion that the carbon is going to prove satisfactory, and I will continue to use them as long as they do.

Yours very truly,

H. M. NEWSOME, Pres.

PROFIT BY THE EXPERIENCE OF OTHERS!!!

NET CASH PRICES

- $\frac{1}{2}$ x 12, cored, pointed both ends, \$37.50 per M. (1,000 in a case)
- $\frac{9}{16}$ x 12, cored, pointed both ends, \$40.00 per M. (1,000 in a case)
- $\frac{5}{8}$ x 12, cored, pointed both ends, \$50.00 per M. (1,000 in a case)
- $\frac{3}{4}$ x 12, cored, pointed both ends, \$70.00 per M. (1,000 in a case)
- $\frac{7}{8}$ x 12, cored, pointed one end, \$115.00 per M. (500 in a case)
- 1 x 12, cored, pointed one end, \$150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes $\frac{1}{2}$, $\frac{9}{16}$, $\frac{5}{8}$ and $\frac{3}{4}$ inch and in bundles of twenty-five each of the $\frac{7}{8}$ and 1 inch at pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give SATISFACTION OR MONEY BACK

SPEER CARBON COMPANY, "Dept. N." Saint Mary's, Pa.

(Makers of Carbon for Electrical Purposes During the Past 25 Years)

J. H. HALLBERG, 36 East 23rd Street, New York City, Eastern Distributor

REFLEX

The Quality Carbons of the World

Specially Constructed Negative with Copper Coated Core

This letter comes from an operator, a member of
Local 280, I. A. T. S. E.

"I have this date tried the REFLEX carbons. Used them in one machine and tried three other brands in another. Please understand both machines were in the same house. The REFLEX gave a **much whiter light** than the other brands even when the other brands had double the amperage. **They also burn as long again as other brands.** I have followed this line of work nine years and have used all makes of carbons, but never found any to equal the REFLEX."

Have you tried REFLEX carbons? Remember we are basing our claims to your attention on the actual experience of users.

1/4 x 12 plain cored, \$10.00 per hundred carbons
5/8 x 12 plain cored, \$7.50 per hundred carbons
5/8 x 6 copper coated cored, \$3.75 per hundred carbons
1/2 x 6 copper coated cored, \$2.75 per hundred carbons

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

JONES & CAMMACK

SOLE DISTRIBUTORS FOR THE UNITED STATES
12 Bridge Street New York City

Radium Gold Fibre

LET THE OTHER FELLOW EXPERIMENT

You Play Safe by Installing a

RADIUM GOLD FIBRE SCREEN

You're looking for superior projection. We're telling you the simplest and easiest way to secure it.

We've convinced hundreds of exhibitors the country over—and their theatres are, almost without exception, of the better class. We can convince you just as easily if you'll only let us try.

Write for Sample, Price, and
Details of Our New
Sales Plan.

RADIUM GOLD FIBRE SCREEN, Inc.

No. 220 West 42d St., New York City

Radium Gold Fibre

Ans.—It is a well known fact, and it is one of the points which I have always called attention to, but which seems to be unheeded by many, that an ordinary motor generator, of either the compound wound or shunt wound type, whether it has interpoles or not will consume from 25 to 33 1/3 per cent. more power from an A. C. line in controlling a D. C. arc than necessary. This waste of energy is due to the fact that *with all ordinary motor generators and rotary converters of all kinds there must be used a rheostat in series with the arc to steady and limit the current delivered to the arc.*

By using specially designed generators (which instead of delivering constant potentials like the Westinghouse generator you are using) designed and constructed to deliver constant current, such, for instance, as the Hallberg A. C.-D. C. or D. C.-D. C. motor generators which require no resistance in series with the arc, a saving of as much as one-third can be effected on the current bill, or with the same amount of current a larger volume of light can be obtained.

The mercury arc rectifiers are about as efficient as a specially constructed motor generator delivering constant current, but the breakage of the glass globes is, of course, a troublesome and expensive item.

I would suggest that you communicate with the Westinghouse Company, as there may be something which needs attention.

LIGHT TROUBLE RECTIFIED

F. E. L., Me.:—*I am in trouble about my light—that is we made our picture larger and can't seem to find out the trouble. It is too dark. The throw is 82 feet. The picture is 14 feet 9 inches by 11 feet 3 inches. We use a mercury arc rectifier G. E. type M. S. volts, D. C. 40 to 70. Cycles 60, amperes D. C. 30. A. C. 110 to 220 lens 4 1/2. When we had the small picture we had a fine picture. The condenser is 6 1/2 inches for the large one next to the carbon. The make of the lens is Bausch and Lomb*

Ans.—You must not be surprised over the fact that you are not securing as brilliant a screen with the larger picture as you did when you had a smaller one. The illumination decreases considerably on the screen with an increase in the size of the picture and also with the distance from the lens to the screen.

It would seem, however, that a larger picture of less intensity should be just as clear to absorb and understand as a smaller more brilliant picture, but nevertheless the fact remains that when you make your picture twice as large, which means, that its area is four times as great, as it was before, your illumination with the same amperes at the arc will be only one-quarter.

The effect of light on the screen from a given source is almost the same as the application of a gallon of paint over a certain area. If you make this area four times as large, it stands to reason that this same gallon of paint will supply a coat which will be only one-quarter of the density, and therefore not as brilliant. Of course, the rule of reason must be applied in using this statement.

The best remedy which I can suggest to you is to change your mercury arc rectifier, if you like that kind of a device, for one giving 40 to 50 amperes instead of 30 amperes at the arc, or you may wish to purchase a motor generator which will give you all the light you want.

EXPERT TECHNICAL MEN FOR HARVARD PRINTING AND DEVELOPING

THE Harvard Film Corporation's printing and developing laboratories at 231-33 Tenth avenue, New York, are among the best equipped in the country. They have some well known technical men on their staff which accounts for the service they render the various film concerns that entrust them with their work.

J. T. Reardon is president of the company and personally supervises all the work done at his large plant which has facilities for turning out one hundred thousand feet of film per week with all work guaranteed.

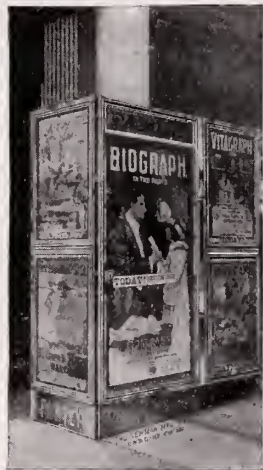
KLEINE OPTICAL EQUIPS RINGLING THEATRE AS MEMORIAL TO CIRCUS FAMILY

THE Kleine Optical Company of Chicago has just finished equipping for motion pictures the Al Ringling theatre at Baraboo, Wisconsin.

This theatre was erected by the Ringling Brothers as a future memorial to their name.

NEWMAN BRINGS OUT UNIT FRAME FOR CORNERS OF THEATRE LOBBIES

THE Newman Manufacturing Company, with factories at 717 Sycamore street, Cincinnati, Ohio; 108 West Lake street, Chicago, Ill., and 101 Fourth avenue, New York, the large manufacturer of brass poster frames, easels, railings and other theatre equipment, is equipping a good many theatres with a new style unit frame for the corners of theatre lobbies.



These frames are exceedingly neat and attractive, as will be seen by the accompanying illustration. The unit frames are made with two one-sheet poster compartments in the front and a three-sheet poster compartment on the lobby side, with each compartment having a brass door opening on hinges with lock provided.

A brass base board at the bottom makes a neat finish to the frames, and when there is a slope in the lobby this base board is properly shaped to fit the slope. Above the three-sheet poster compartment a gold letter glass sign is permanently affixed, having the name of the theatre.

As will be noticed on the illustration, the brass framing of the doors

is made of new improved corrugated or ribbed brass moulding, which is a new style of moulding put out by this company.

These frames can also be made in plain brass moulding and can be constructed with three-sheet and six-sheet poster frames, or with smaller frames to suit.

As can be seen on the illustration the front face of the column does not necessarily have to be as wide as the frame, as there is no objection to the frames projecting into the lobby as much as 12 inches or more.

The object of frames of this kind to fit on corners is to make the display neat and compact, and thus enabling the passerby to see at a glance just what the program is. Besides, it eliminates the necessity of keeping easels in the lobby where the lobbies are small.

The Newman Company has recently equipped the following theatres with these unit frames:

Alama theatre, Louisville, Ky.;
Mary Garden theatre, Louisville, Ky.;
Keystone theatre, Indianapolis, Ind.;
Strand theatre, Cincinnati, Ohio;
Family theatre, Cincinnati, Ohio;
Walnut theatre, Cincinnati, Ohio;
Lyric theatre, Cincinnati, Ohio;
Grand theatre, Cincinnati, Ohio;
Hippodrome theatre, Springfield, Ohio;
Majestic theatre, Springfield, Ohio, and
Quo Vadis theatre, Detroit, Mich.

The Newman Manufacturing Company will be glad to send more complete information to any interested party; also its latest catalog of theatre fixtures.

SALES OF FEASTER MACHINES IN WEST GOOD, SAYS PREDDEY

WALTER G. PREDDEY, Western representative for Byron Chandler, Inc., reports successes with the Feaster no-rewind machines in that territory.

The Globe theatre, Brooklyn, N. Y., has adopted the Feaster no rewind system.

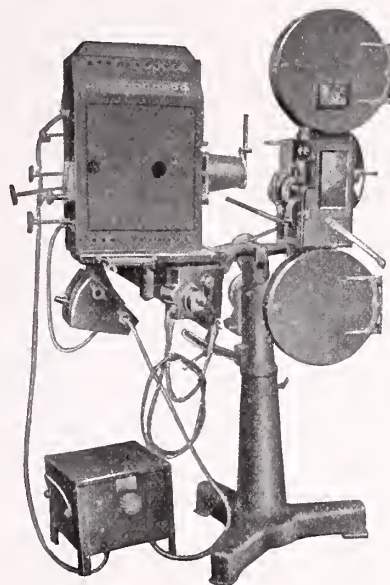
This device is distributed by Byron Chandler, Inc., 1482 Broadway, New York City.

LANG'S FILM REELS
THE BEST MADE
14 in. \$1.50 12 in. \$1.25 10 in. \$1.00
CATALOGUE
LANG MFG. WORKS, Olean, N. Y.

WRITE FOR CATALOG OF
"TRUE TO QUALITY"
SLIDES
67 W. 23d St. New York

WOULD YOU CARE

If we could show you how to **MAKE MORE MONEY**. How to substantially increase your receipts at a small outlay.



We have a proposition of interest to all Moving Picture Exhibitors and Managers, that has never been placed before them.

We will sell you a **NEW GENUINE POWER'S, NEW 1916 MODEL MOTIOGRAPH, EDISON OR A SIMPLEX MACHINE**, guaranteed for one year from date of sale, on payments of less than **ONE DOLLAR PER DAY**.

Drop us a line today and we will tell you all about our plan.

Amusement Supply Company

6th Floor Cambridge Bldg., Northwest Corner 5th and Randolph
CHICAGO, ILL.

Distributors of the

Power's, Motiograph, Edison and Simplex Machines and Genuine Parts

No. 6A Machine Offering of Greatest Value

2 No. 6A complete with loop setters, 110 A. C. or D. C. motors, motor drives, speed controllers, etc., \$186.00 each; same machines equipped with 220 motors A. C. or D. C., \$190.00 each.
3 No. 6A complete with motor drives, motors, speed controllers, etc., 110 or 220 A. C. or D. C. (no loop setter), \$180.00 each.
2 No. 6A with loop setters complete with lenses, \$145.00 each.
2 No. 6A complete with lenses to suit, \$138.00 each.
2 No. 6 complete ready to operate, \$115.00 each.
3 No. 5 complete machines with lenses, etc., \$75.00 each.

All of the above machines are slightly used but guaranteed good as new. All machines with motors are equipped with 2-60 ampere switches and double switch box. Will ship privilege of examination on receipt of \$25.00 cash C. O. D. for balance. Will refund your money less transportation charges in full if not satisfied with purchase.

This must surely appeal to you.
All orders for above received subject to prior sale.

STERN MANUFACTURING COMPANY
109 N. 10th St. Philadelphia, Pa.

Building and Furnishings

Architects Outline Their Ethics for Clients' Benefit

The Iowa Chapter of the American Institute of Architects Gives Details of Rules Governing the Best Architectural Practice as a Guide to the Public, Enabling Owners to Determine the Qualifications of a Member of the Profession Seeking Their Patronage—What a Reputable Designer of Buildings Will Not Do

By NATHAN MYERS

IN the selection of your architect, three cardinal principles must be borne in mind. They are honesty, integrity and ability. They are individually and collectively of such importance to the final outcome of any new building proposition, that unless they are possessed by your advisor, success cannot come to your undertaking.

The men who practice the profession of architecture are as a class equal in all these principles to perhaps any other class of men. It is nevertheless regretfully true that as they are human only too many fall to temptation. The ease of illicit relations between architect and contractor may be readily imagined.

No condemnation is too strong for such deeds. That part of the architect's service as general business manager, must be carried on with absolutely good faith. His business duties must be carried out with as much honesty as the most exacting and scrupulous would have a right to require.

His integrity must be equally responsible. When his judgment is given in a matter between owner and contractor, there must be so much confidence in his earnestness and desire for truth that both parties will be well satisfied with his decision.

Qualifications of An Architect

He must be painstaking, accurate, and fair minded. He must not make too many snap decisions that will afterwards be shown in error. Yet he must be broad enough to be able to retract any position as soon as he is shown to be in the wrong. He must be big enough to be a Court of Appeals as to his own original decision.

We could dwell at length on these important requisites of all men, and especially as to the architect—for he stands as to his client largely as doctor and druggist, as lawyer, judge and jury, as auditor and banker.

Why should we comment on the need of ability in the architect? Is not integrity of as much importance as ability in any other line of work? Does it not appeal to you that it is even of greater importance than with most other professional or business men? Think what a collapse would mean in a large picture house when it is crowded?

Shall we review a thousand points of defects of design of construction, of plan, of projection, of inefficiency that may be pointed out in show houses perhaps within your own reach, due to gross carelessness or lack of ability of the party acting as architect to the buildings you might know of? How many of these are costing an unnecessary continual overhead charge for which there is no just reason?

Honesty, integrity and ability are what you want, and what you must have, no matter how small, or how large is your proposition, whether a small alteration, or the erection of a large building.

Rightfully you may ask, how are we able to judge of the architect, his possession of these three qualities and to what high degree does he have them?

Architect's Early Training Counts

In judging an architect's ability first look into his early training prior to his individual practise. A studentship in well established offices will start the young man in the right direction. A successful conclusion of a course in one of the best colleges of architecture is of high importance. The work in such a course

will not make the man expert in any of the subjects that might be treated, but it teaches him how to study the subject, and the importance thereof, that he may continue them to greater lengths. Such studies broaden his mind, compel him to think and work in larger and deeper channels. He is forced thereby to feel the importance of his work and his responsibilities.

Search deeply into the architect's individual practise and establishment.

His past work must to a great extent be a measure of what he is likely to do in the future. He must be a man of vast individuality, but none the less must there be ability in those that surround him. He must be at one time the fuel, the steam and the mechanism of the entire engine. Measure his organization, take note of his assisting generals.

The quantity of a man's work is not a measure of his ability. The way the work is designed and executed is the criterion. Many a firm doing less work than others is found to do its work far better than the ones seemingly more successful.

Aids to Selection of Architect

In the selecting of your architect you should inquire far and wide among past clients as to their estimation of the man you have under consideration. Do not accept either a condemnation or recommendation without cross examination.

The Iowa Chapter of the American Institute of Architects has recently issued a circular of suggestions on this very subject, which reads as follows:

"Persons who have never employed an architect are apt to be at a loss as to the proper way to proceed, while many who have had some experience are not fully posted in the matter and are more or less unfamiliar with the intricacies of architectural practice.

"They may not understand that it is a *profession*; calling for men of the highest integrity, business capacity and artistic ability; to command respect and confidence as advisers, and to sustain a grave responsibility to the public. No one may have given them any practical information as to the relations that should subsist between client and architect.

"This may seem a simple matter, but experience has shown that lack of information on this subject is one of the most fruitful causes of trouble in building. As a brief outline of vital elements in building operations, the following is respectfully submitted:

"Number 1.—The owner's interests are to secure the most available service, suitable design, best construction, most economical expenditure of funds. These can be obtained only by employing, not as a luxury, but as a necessity, an expert, a competent and reliable architect. The owner will be most benefited by choosing an architect before deciding upon anything else connected with the building project (in many cases even before fixing the building site and limit of expenditure), thereby gaining from start to finish the services of the expert's technical experience and knowledge in every phase of the problem.

"Number 2.—Architecture in its highest element is a fine art—it is never a *trade*. The architect's practice is upon the same basis as that of a physician and the attorney; each is a *profession*, and selection should be on exactly the same principle, upon record for character, ability and fitness for the service; a sensible, business-like, time and trouble-saving method.

"Number 3.—The planning of a building is a process of evolution. Nothing but the full working out of the problem can produce this. The architect is a sort of clearing-house, in adjusting a multiplicity of ideas, financial and other details. It is practically impossible for an advance program to be an absolute guide to the best eventual scheme.

Planning of a Building Is An Evolution

"The data compiled by an architect for such purpose may be quite different from that which at the start suggested itself to either owner or architect. The owner should get the benefit of the architect's best ideas and various solutions of the problem from which to select, not simply what is presented to strike the attention, and 'get the job.'

"Number 4.—Architectural competition is usually a handicap to the end sought. The functions of an architect are many and varied; he can be judged better by his reputation and completed work than by a preliminary sketch which represents merely one of his minor duties.

"Do not expect competitive designs any more than gratuitous diagnoses, prescriptions and briefs. Plans are not like merchandise, kept in stock to fit all individual needs; the model plan exists only for its individual place and condition; each building requires special time, study and labor—the architect's capital.

"Number 5.—Competition may be the 'life of (mercantile) trade,' but it is a delusion and snare in professional practice, as history shows, fraught with evils and pregnant with dangers, alike to client and architect. No less than forty-seven different forms of evil has been enumerated, due to the actions of clients as frequently as to architects.

"These inherent evils have developed so persistently that rarer than angel's visits have become the competitions that have resulted satisfactorily to all concerned.

"Number 6.—The unethical and uneconomic principle of 'something for nothing' that allures some minds, coupled with the prevalent ignorance of correct architectural practice, are responsible for an intolerable condition, in which so gross, deplorable and common has the lack of sane business-like action, justice and good faith to client and architect alike become, that self-respecting and upright architects more and more refrain from all competition.

"Number 7.—It is often impossible to correctly weigh the relative merits of contestants, by hearing them present claims for considerations, and equally impossible to weigh the relative merits of preliminary sketches, rapidly reviewed in the limited time ordinarily accorded to the task.

Making a Careful Selection from Designs

"Number 8.—The selection of a design should not be limited to the few that the competition may bring forth. The owner and chosen architect in intimate co-operation should carefully consider all accessible prototypes and alternative studies necessary for the perfecting of a fitting solution of the problem.

"Number 9.—Designs presented in competition are likely to be the product of clever draftsmanship calculated to hypnotize; instruments for working *at*, rather than *with*, the owner. With competitive drawings it is difficult to disassociate the excellence of the design from that of the catchily rendered drawing, or determine to what extent a drawing is to be credited with the design, since their preparation is easily assigned to a picture maker, by whose handiwork it is absurd to judge the architect.

"Number 10.—The date set for holding a competition may be one unavailable to the best possible architect for the work; again the time limit for preparing the design may be inadequate for proper study; and furthermore he may care to devote the time and expense necessary to a competition 'gamble,' hence the selection is limited to the less capable.

"Number 11.—Such competition is a severe temptation to employ tricks of draftsmanship and to promise more than can be performed in the way of securing desirable structure at a given expenditure. Since all want the most that can be had for the appropriation the unprincipled competitor who will lie the most convincingly, is too often the successful one. His inability to make good manifests itself too late.

"Number 12.—Employment of an architect on the basis of the amount of commission, another public fallacy, does not in any way present a wise measure. 'Penny wise and pound foolish' applies most appropriately to the attempt to practice economy (?) by choosing for cheapness, merely to save (?) the fair price for good service.



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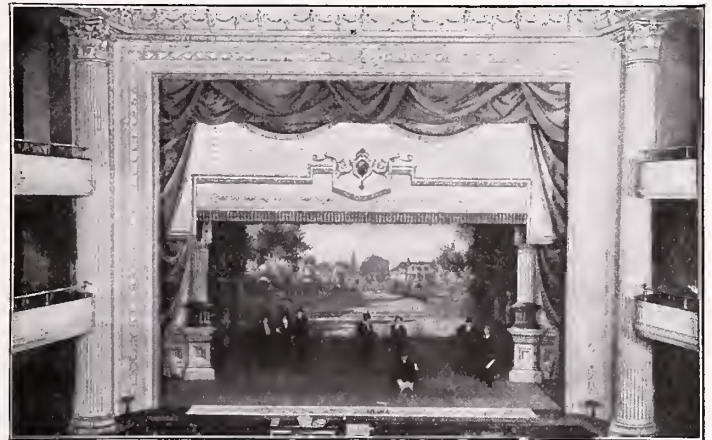
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"A dishonest man, by trickery and illicit commissions from material and construction contractors, can easily augment his receipts to a larger amount than the upright one's fair fee direct from the owner, thereby proving more costly in the end, for it all comes out of the owner just the same.

"Number 13.—Different architects, like doctors and lawyers, place different values upon their services, and their services likewise vary in merit and results. This should not confuse the owner—the best is likely to be the higher priced. It is safe to rely upon the reasonableness of the rates for minimum fees and principles of practice as recognized by the leading representative of the profession and the higher courts.

"Good service can be maintained only by at least a charge that experience by the large majority of the reputable practitioners and clients testify to be fairly remunerative, and by methods that insure equitable relations between owner and architect."

While this circular of the Iowa Chapter is largely a repetition of the writer's thoughts previously expressed, it is hoped that it has emphasized the facts upon the readers' minds.

STRIKE OF STAGE EMPLOYEES AND OPERATOR IN EDMONTON

Special to MOTION PICTURE NEWS

Edmonton, Alta., Oct. 5.

THE stage employees and moving picture operator at the Pantages theatre here, who went on strike because of the dismissal of the stage carpenter, and returned to work pending arbitration of his case, have again been called out, and the house is running with non-union employees.

The committee of lawyers appointed to deal with the carpenters could not come to a decision, and Charles C. Shea, president of the I. A. T. S. E., finally settled the matter by wiring E. J. Wolf, business agent of Edmonton Local No. 210, to act at once. Union officials state that if the unruly carpenter is not re-instated within a few days, union employees of all Pantages houses will be called out, as well as all union moving picture operators in Edmonton. Two houses—the Bijou and Empress—dismissed their union operators at the time of the original Pantages strike, some weeks ago.

Despite the strike, the union musicians at the houses mentioned continue at work.

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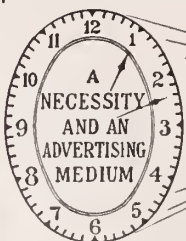
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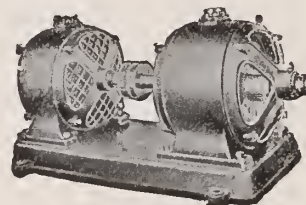
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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

W. T. BURNS, formerly owner of the Butterfly theatre in Sixteenth street, Los Angeles, has again purchased this house and is now in charge.

The Colonial theatre on east First street, Los Angeles, has been sold and the furniture also disposed of.

Mr. Browder, owner of the Playhouse on West Seventh street, Los Angeles, has purchased the building occupied by the Elite at 3818 South Park avenue, and after some repairs and refurnishings will reopen it.

The Family theatre at Fedora and West Pico street, Los Angeles, which has been closed, was opened recently by L. L. Stanton.

Owing to court action to settle the question pertaining to the title of the land on which it stands, the Globe theatre at Fifth and Los Angeles streets, Los Angeles, has been temporarily closed.

The Kewpie theatre at Twenty-fourth and Vermont avenue, Los Angeles, is establishing a record here for opening and closing, it being dark on alternate weeks and a new owner taking charge every other week, and conducting the place for a few days.

T. W. Newman has sold the Keystone theatre at Western and Pico, Los Angeles, to George Morrison.

G. W. Ross, formerly owner of the Wonderland on South Main street, has purchased the Palace theatre at Forty-seventh and Moneta, Los Angeles, and took possession during the past week.

E. O. Hudson, late exhibitor of Orange, California, has leased the University theatre at 931 West Jefferson, Los Angeles.

J. E. Menard, one of the oldest users of Mutual service in Southern California, has disposed of the Auditorium and Airdome at Riverside to Mr. Allen, and will probably enter business in Los Angeles.

W. H. Crosby, formerly owner of the Superba theatre at Alhambra, and a well-known exhibitor, has leased the Wilshire theatre at 143 South Western avenue, Los Angeles, and recently took possession.

Messrs. Mann and George opened a new theatre at San Pedro, October 9, named the Empire. It is a medium-sized house and particular attention has been given to the furnishings and decorations, which makes it one of the most attractive theatres of the smaller towns in Southern California.

Jack Quinn has again taken over the management of the Superba theatre in Los Angeles, and is showing feature productions. "Damaged Goods" has been contracted for the week beginning October 25.

The announcement has been made by realty operators that the old Y. M. C. A. lot at Ellis and Mason streets, San Francisco, has been taken over by a corporation which has already had tentative plans prepared for the erection of a vaudeville and moving picture house with a seating capacity of 3,500. The realty deal was handled by the Kern-Neilan Company, and this concern is representing the new owners for the time being.

The Empress theatre on Market street, San Francisco, which recently added the William Fox Attractions to its program, has found it necessary to inaugurate a policy of continuous performances from 1:15 to 11:15 p. m. in order to give three full shows a day. The new plan proved to be a great success the first week and will probably be continued.

George Bailey, who conducted the Wonderland theatre at Turlock up to the time that it was destroyed by fire several months ago, was a recent visitor in San Francisco to purchase seats for the old Broadway Opera House in that city. For some time past he has been conducting an airdome, but the evenings are now be-

coming chilly, and the rainy season is at hand, making it necessary to seek more comfortable quarters. A fine new theatre building is being erected on the site of the old one, but it will be several months before this can be made ready for use, and in the meantime the Opera House, which has a seating capacity of about five hundred, will be occupied.

Since work was commenced at Tulare, on the new Theatre Tulare, by the owner, G. L. Ferguson, it has been decided to install a small gallery. Work on the new building is being rushed and it will be opened at the earliest possible date, orders having already been placed for the seats and other fixtures.

The Grove theatre, Oakland, has been purchased by Fred Schafer and is now being conducted under his direction.

The Myrtle theatre at Monrovia has been taken over by Olson Brothers, formerly of the Northwest.

The Progress theatre, conducted on Fillmore street, San Francisco, by Kahn & Greenfield, has been remodelled.

The Claremont theatre, Oakland, has been purchased by S. Range, of Portland, Ore.

Work has been commenced on the tearing down of the old buildings on the site of the new T. & D. theatre at Oakland, and a building permit in the sum of \$150,000 has been taken out for the erection of the new house.

CONNECTICUT

Webster Hall, Dayville, has been leased to Hosea Greene and A. J. Cavanaugh, who are using it as a picture theatre.

Samuel A. McIntosh will erect a motion picture theatre on the bank of the Naugatuck River, Main street, near Cook Bridge, Torrington.

Philip Cohen has purchased the Tremont theatre at Main and Tremont streets, Ansonia, for a cash consideration of \$11,200, and will conduct it as a motion picture house.

The Shelton theatre, Ansonia, has opened after extensive remodelling.

The Princess theatre on Birch street, Hartford, has been leased to Garret P. Siegel, of Rockville, who is operating it as a picture theatre.

ILLINOIS

C. A. Day, owner of the Majestic and Lyric motion picture theatres, and lessee of the Plumb theatre, and Charles Vance, owner of the Dawn motion picture theatre, at Streator, have formed a partnership, and now control all the Streator playhouses. Immediately on forming the partnership it was announced that the Lyric would be closed. Motion pictures are to be shown regularly at the Majestic and Plumb theatre, and at the Dawn theatre when there are theatrical attractions at the Plumb.

L. G. Rorer, of Chicago, has purchased the Family theatre at Dixon and has placed C. N. Smith there as manager, showing vaudeville and motion pictures. A new \$5,000 pipe organ and two picture machines have been installed by the new proprietor.

W. A. Sauvage has opened the Temple theatre at Alton, and when theatrical attractions are not appearing will show motion picture features.

Dorgan Brothers have opened their new theatre at Decatur, christening it the Strand. The theatre has a capacity of four hundred.

The Majestic motion picture theatre at Danville has opened under a new management.

A. Woykofka will build a motion picture theatre at 1836 South Fifteenth street, Springfield. The building is to be 24 by 80 feet, of hollow tile; cost \$3,000.

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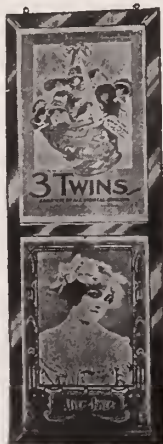
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INDIANA

Lafe Troyer, proprietor of the Lyric theatre at Elwood, recently purchased the Habit theatre at Tipton, Ind.

J. W. Dale has purchased the Royal theatre at Fairmount from C. L. Pemberton. Mr. Pemberton built the theatre four years ago.

J. E. Whitley, proprietor of the Colonial theatre at Kokomo, is enlarging the seating capacity of his theatre, and when completed it will seat about fifty more people.

Mrs. S. C. Ager, proprietor of the Ideal theatre at Kokomo, is running feature photoplays exclusively now and has increased the admission price to 10 cents.

Perry Davis, of Frankfort, has bought the Palace at Greentown from J. E. Davis. The theatre is to be renamed the Star and enlarged. The floor will be elevated, a new front put in, and a new Powers' 6-A machine installed.

The Michigan theatre, Michigan street and Jefferson avenue, Indianapolis, has been bought by E. P. Hunter.

Morris Wohl, proprietor of the Cosmo theatre at Gary has offered three prizes for the best answer to the theatre's slogan, "best in everything." The prizes are \$5, \$2 and a month's pass.

Blackstone is manager of the Blackstone and the Grace theatres at Martinsville since they were consolidated. Frank Bush, who was manager of the Grace, has returned to Shelbyville.

Ollie Wilson recently purchased the Star theatre at South Whitley from Charles Felter.

A Wurlitzer pipe organ, to cost \$3,000, is to be installed at the Why Not theatre at Greenfield.

The Green Dragon theatre, Shelbyville, Ky., has been sold to the Majestic Theatre Company, of Louisville, Ky., by John S. Purnett, of Jeffersonville, Ind.

Stevens & Darnell, owners of the Riley theatre, Greenfield, are building an addition to the house owing to the great rush of business. When completed it will seat four hundred.

A new front and foyer, decorated with marble, mosaic and mirrors, will be built in and the seating capacity increased with new and better seats put in service at the Family theatre at Elkhart.

The interests of C. C. Trump and Patrick Clifford in the Colonial theatre at South Bend have been bought by Frank Chapman. The grand opening under the new management was celebrated October 3.

Fred B. Swanson, who has been managing the Twentieth Century theatre at Gary for the last six months, will be manager of the Grand theatre exclusively from now on. The business at the Grand has been growing so that Mr. Swanson says he has found it will be necessary for him to give the Grand his undivided attention. A. J. Brandon, of Chicago, is the new manager of the Twentieth Century.

IOWA

C. A. Tate has taken over the Gem theatre at Shelby, which seats 300 people. He has redecorated it, put in a new machine and is showing three nights a week.

C. C. Mendenhall, of Stuart, has just completed remodelling his theatre, the Star.

Paul Le Marquend, of the Marquend & Rose motion picture theatre enterprises, has sold the New Cecil at Mason City, to Tom Arthur. During the brief time Marquend had the New Cecil he made it one of the most flourishing houses in the State.

MARYLAND

A real estate transaction that will in all probability result in the erection of another large motion picture parlor and theatre on West North avenue, Baltimore, was closed recently in the purchase by Caleb R. Kelly, agent, from the William L. Hubbard estate of the two properties, Nos. 846-848 West North avenue.

The Parkway theatre on North avenue, west of Charles street, Baltimore, is just about completed. The Northern Amusement Company is owner, of which H. W. Webb is president.

MASSACHUSETTS

John W. Sullivan, owner of Strand theatre, Brockton, is constructing another house which will be ready for occupancy about December 1.

The Flynt Building and Construction Company have completed the foundation for the new moving picture theatre to be erected in the rear of the Holbrook monitor block on Main street, Palmer.

Rockdale is to have a modern moving picture theatre which is to be opened early in December. Walker Brothers, who conduct the

Prospect theatre in Whitinsville, have had plans drawn by Architect E. T. Chapin, of Worcester, for the new theatre to be built on Main street, Rockdale.

MICHIGAN

E. N. Hennessy has resigned as manager of the Fine Arts theatre, Detroit, to manage the new Grand Boulevard theatre, which is located on the East Grand Boulevard and which opens early in November. This house is otherwise known as the Duplex theatre, owing to its being built with two auditoriums. The total seating capacity is 1,500.

Jack Mowat has been appointed manager of the New Empire theatre, Detroit. This house is owned by A. J. Gillingham. Mr. Mowat was formerly associated with John H. Kunsy and managed a number of his theatres. For the past year he has been conducting a theatre in Windsor, Ont.

The Globe theatre, Grand River and Trumbull avenues, Detroit, has opened after being closed several months on account of alterations. It has been completely redecorated and refurnished. The seating capacity has been doubled. Roy Bishop is general manager of the Globe.

William Bailey has sold the Countess theatre, Detroit, to Ben Ruben, of Cleveland, and Maurice Kaplan, of Detroit. The latter will be in charge of the theatre.

J. M. Gusky, formerly traveling representative for the Chicago office of the Universal, is now acting as manager of the Crystal theatre, Sturgis, which has been completely redecorated. Mr. Gusky has bought a substantial interest in the Crystal.

The Strand theatre, Saginaw, opened on September 25. This house was formerly known as the Jeffers, playing vaudeville. Prices are 10 to 25 cents. L. H. Gardner is the manager. The shade effects of the interior decorating are black and white. In the theatre proper, the foyer has the effect of a garden walk, the carpet being in black and white while the walls are latticed. All new seats have been installed.

The Mecca Theatre Company, operating the Mecca theatre, Saginaw, has purchased the Rex theatre on South Washington ave-

nue, from Fred Durkee. The name has been changed to the Annex. The Annex was recently reconstructed.

C. A. Fisk recently opened a new theatre in Albion.

W. H. Arthur has opened a new theatre at Fenton, devoted to pictures.

Plans are under way for a 1,500-seat theatre for Ishpeming. It will be equipped with a pipe organ.

Work has already started on a new theatre which will be erected by C. and G. Budde on Bridge street, Grand Rapids. It will be one story high, costing \$5,000.

A. Cantwell recently opened the Crystal, a motion picture house, in Chesaning. It is a 250-seat theatre containing all modern improvements. Mr. Cantwell also owns and operates the Opera House, which plays to road shows and motion pictures.

MISSOURI

A picture theatre is to replace the old Singleton home at Fifteenth and Troost avenues in Kansas City. The new building is to be of steel and concrete construction, five stories in height. The first floor will be occupied by a picture show, while the upper floors will be devoted to office rooms. It is to cost \$100,000 complete.

Carl A. Barnett will shortly open a motion picture theatre in Boonville, and will give his patrons a varied program of the best pictures.

NEBRASKA

Several Omaha theatres in the process of construction have been delayed by a bricklayers' strike. John H. Harte's new house in Dundee, a suburb of Omaha, and Henry Rohlf's picture theatre at Twenty-sixth and Leavenworth streets, were among the larger buildings delayed by the strike.

Manager J. A. Schlank is completing plans to remodel the Hipp theatre, one of Omaha's fine, large picture houses.

A building permit has been taken out for a new theatre at Twenty-fourth and Farnum streets, said to be one of the best sites in Omaha, for a motion picture theatre.

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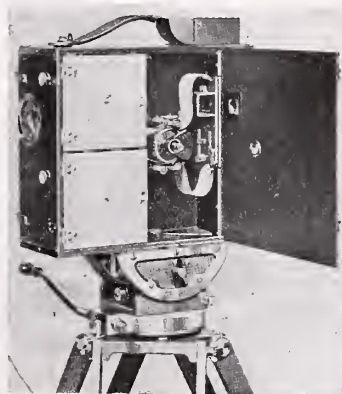
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Music and the Picture

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This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

PICTURE SUGGESTS TEMPO AND STYLE

A. J. L., Louisville, Ky.—Don't ever fear to ask any questions that may arise when playing the plots given in this department. The unclear segues are caused by taking your stop cues too literally. The stop cues are picture points where either picture thought or temperament changes and the player must use some initiative in anticipating the cue or making a clean ending to the number being played as soon as possible after the cue appears.

When a positive quick segue is required it will be so stated and you should have your men informed so that they will stop simultaneously with you at a given signal regardless of your finish making a quick direct segue. Such segues are only necessary to have perfect musical synchronization with screen action.

The fact that you are accompanying the picture will overcome what you may feel is a harsh abrupt stop.

If you are familiar with the picture you can anticipate the cue by letting your music diminish gradually until cue. These plots suggest the proper temperament of music to be used. The player can materially better it when playing the picture. Never forget to let the picture suggest the tempo and style in which you play the number. I am glad you find them a great help and I am sure you will have no difficulty in making clean segues with a little patience and application.

MAY GET EXTENSIVE REPERTOIRE FROM "NEWS" MUSIC PLOTS

E. J. L., Pittsburgh, Pa.—The numbers suggested in music plots are not the only ones that can be used, for which reason I add "Music Notes" to explain the type of number suitable. The numbers suggested I have found very valuable in picture playing, and if you want to be progressive you should aspire to having a good repertoire of music. You cannot do this less expensively than by following these plots and gradually getting the numbers suggested. Proper characteristic music is difficult to obtain when one desires characteristic music, not titles.

It has cost me much time and money to locate what I think good picture music. The music plots should simplify this for you and all other ambitious picture musicians.

It is only natural that you should have some difficulty at first in selecting proper substitute numbers, but each mistake should assist you in your future selections. Send me name of number you substituted and for what you used it. I may be able to help you.

NAMES OF MUSIC PUBLISHERS IN PARENTHESIS

J. M. A., Peapack, N. J.—In a coming issue I will give you the information you ask. I must verify some addresses for its completion. The names in parenthesis are the names of the publishers of the numbers suggested in music plots.

Every number suggested is good picture music when properly placed. Many of the numbers suggested can be bought in cheap editions which will be explained in my later article.

American copyright numbers can only be bought at the original publisher's price.

PICTURE PLAYER SEEKS NEW CONNECTIONS

I AM in receipt of a letter from Alice S. Burton Jay, remembered by many of our readers as a contributor to this department. From her many contributions I should judge her a competent picture musician. To the knowledge of this department, she has had

many years of varied picture playing experience with organ, one-man orchestra and piano.

Miss Burton Jay informs me that she is desirous of getting in communication with some reliable picture house or producers that might require her services. References can be obtained by addressing Alice S. Burton Jay, L. Box 8, Kentfield, Marin County, California.

MUSIC A STANDARD OF REFINEMENT BY WHICH A THEATRE IS GAUGED

TOM MOORE, Washington, D. C., has made significant enlargement in the musical accompaniments of the pictures at the various theatres under his control. An orchestra of nine has been installed at the Strand under the direction of Daniel Breeskin, who is a concert violinist and graduate of the conservatory of St. Petersburg.

The wide knowledge of compositions of the conductor, with his appreciation of the fitness of a theme for the scene at hand, will give to the musical settings of the features at the Strand a classic standard unusual and delightful.

An innovation will be the introduction of brief overtures between shows. The fact that Mr. Breeskin is well known in Washington musical circles forms an additional attraction at this house. Another feature is an orchestral organ, which will be used in conjunction with the orchestra or alone as the theme or occasion may deem best for the story shown.

Moore's Garden has an orchestra of the same size as the Strand, composed of men who have developed with the picture making industry. All are musicians, each a soloist on his instrument, under the direction of one of the most able picture accompanying leaders, J. H. Glick.

Does Not "Commercialize" the Music

"Yes, Mr. Moore puts out lots of money on the music at his theatres," commented Arthur Robb, house manager for Mr. Moore. "But he feels that it is money well spent and in the light of the motion picture amusement of to-day, it is an absolute necessity.

"Mediocre music might be well enough for mediocre shows when you have the same kind of an attendance and the house itself will be of the same class. That, however, was never our way. Even in pioneer days, Tom Moore spent considerable money on music and insisted on grand pianos, and Steinways at that, when many of the exhibitors were using square pianos.

"Of course a great part of Mr. Moore's liberal attitude towards music is due to the fact that he is a musician himself and likes good music. Music is one of the accessories that we don't attempt to commercialize. We like it ourselves and we know the public likes it, for we have never heard a complaint of our generosity in this respect.

"It is a known fact that music is a sort of standard of refinement, in the home or at the theatre. So it would not be in keeping with our policy to jar upon the sensibilities of our patrons by offering them music that was not above the standard of the features we are presenting, for the pictures are just arriving at a classic standard and music reached that stage long ago. Besides, the big productions demand thorough musicians to adequately give them the proper settings."

THEODORE FRANKLIN.

Music Plot for Fox Feature, "The Song of Hate"

THIS plot is adapted so as to make it possible for the pianist, one-man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used, similar numbers or numbers suggested by notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or the musician.

Fox Feature. Betty Nansen in "The Song of Hate." Six reels. Projection time, one hour twenty minutes.

Description of Music.		Number Suggested.	Cue to Stop Number.
1. Desc. (Hy. Dr.)	"Dawn Suite" (M. Witmark)	.....	Spy jumps from wall of fort.
2. Galop (Light and Ag.)	"Demon" (Cundy-Bettoney)	.....	Baron Scarpia in office.
3. Desc. (Hy.)	"Adoration" (C. Fischer)	.....	Connects 1 and 2.
PART 2.			
4. Waltz (Leg)	"Amoureuse" (Ricordi & Co.)	.....	"Marie, the Countess' maid."
5. Desc. (Hy. Rom.)	"Love and Passion" (J. Morris)	.....	Countess receives letter. Letter flashed.
6. Waltz Lento (Hy. Leg)	"Fleurante" (Chappell & Co.)	.....	Concert.
PART 3.			
7. Hy. Desc. or La Tosca (11 min.)	(Ricordi & Co.)	.....	Connects 2 and 3.
8. Desc. (Hy. Rom.)	"Apple Blossoms" (Leo Feist)	.....	"Bring Dominic, the jailer, here."
PART 4.			
9. Waltz (Hy. Leg)	Electric (Chappell & Co.)	.....	Connects 3 and 4.
10. Agitato	A. B. C. Dr. Set No. 9—B2	(Photo Play Music Co.)	After Baron and soldiers exit church.
11. Dr. Hy Andte.	A. B. C. Dr. Set No. 9—C3	(Photo Play Music Co.)	La Tosca enters Saranof's rooms.
12. Agitato	A. B. C. Dr. Set No. 9—B2	(Photo Play Music Co.)	Stephen the spy enters room.
13. Dr. Hy., Andte.	A. B. C. Dr. Set No. 9—C3	(Photo Play Music Co.)	Baron and soldiers enter Saranof's home.
14. Agitato	A. B. C. Dr. Set No. 9—B2	(Photo Play Music Co.)	Baron and soldiers enter Saranof's room.
15. Desc. (Hy. Dr. Path.)	"Autumn" (Tschaikowski)	(C. Fischer)	Soldiers ordered to search house.
PART 5.			
16. Desc. (Path.)	"Wings of Love" (M. Witmark)	.....	Saranof tied in chair by soldiers.
17. Waltz Lento (Hy. Leg)	"Felicite" (Chappell & Co.)	.....	Connects 4 and 5.
18. Agitato	A. B. C. Dr. Set No. 4—A1	.....	"I would have given anything, etc."
19. Desc. (Hy. Path.)	XXXX	.....	"10 p. m."
PART 6.			
20. Hurry.	A. B. C. Dr. Set No. 3—A1	.....	"Before the execution, etc."
21. Desc. (Hy. Plaintive)	"Reverie by Vieuxtemps" (C. Fischer)	.....	"Let me see him once, etc."
22. Desc. (Hy. Path.)	"Longing" (M. Witmark)	.....	Connects 5 and 6.
23. Agitato	A. B. C. Dr. Set No. 3—A1	.....	Countess going up stone steps.
24. Dr. Plaintive	A. B. C. Dr. Set No. 3—B2	.....	La Tosca chokes Baron.

Note.—While the plot shows six reels, nevertheless the picture is only 5,400 feet, and should be projected accordingly. As its title would imply, it is a continued version of love, hate, passion and revenge. It is one of those high tension dramas which require that all the leading characters die so as to give the picture a plausible ending. In this picture every character of consequence dies before it is over.

Your music must be selected accordingly. Every number must have a heavy dramatic appeal, as well as being a high tension number. By studying the music plot you will find that the only opportunities for relief from these high tension numbers are in the melodramatic possibilities, such as Nos. 2, 10, 11, 12, 13, 14, 18, 20, 23 and 24.

Music Notes.—Nos. 1, 3, 5, 8, 15, 16, 19, 21 and 22 are all slow

legato numbers of very serious temperament, having a dramatic, as well as pathetic or romantic appeal. No. 21 should be in minor key throughout. Nos. 2, 10, 11, 12, 13, 14, 18, 20, 23 and 24 are self-explanatory.

Nos. 4, 6, 9 and 17 are all very slow waltz lento movements, with minor keys predominant. The picture is based on the story of "La Tosca," the music of the opera "La Tosca" being appropriate in suggestion. The selection "La Tosca," as published by Ricordi & Co., 14 East Forty-third street, New York City, can be appropriately placed as No. 7, playing nearly the entire third reel. Organ alone can be used appropriately throughout the entire picture.

While there is no positive organ suggestion, nevertheless the music required for the picture can be excellently interpreted on the organ.

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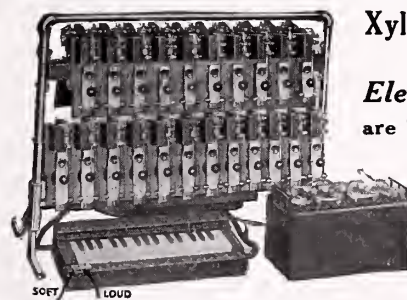
SET NO. 1 is three numbers for Premeditated Murder scenes, consisting of a new kind of mysterioso, and agitato movement and a plaintive number for the aftermath. SET NO. 2 is two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult. SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

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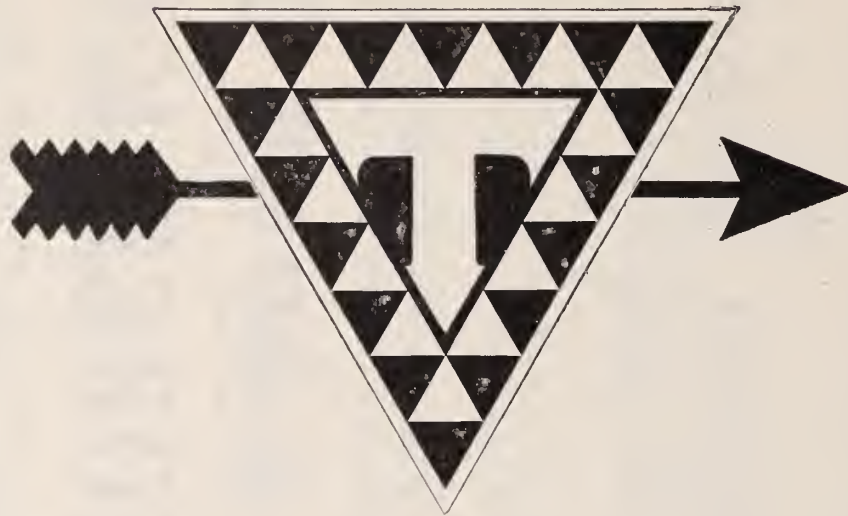
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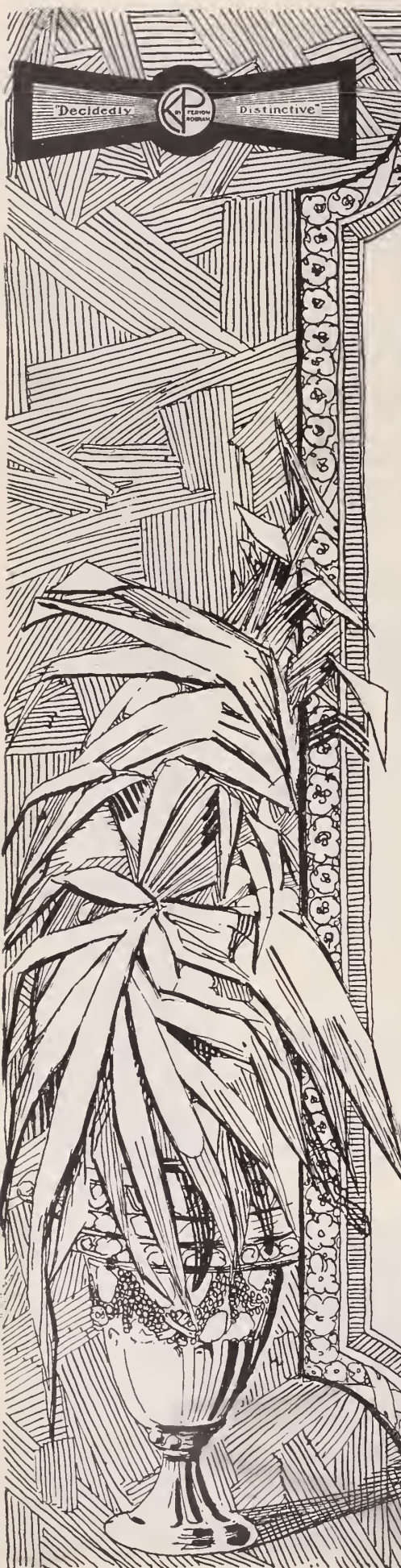
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New York City.

Gentlemen: Having a few moments of spare time, I think I would drop you a line relative to the Paramount Program, thinking perhaps the information contained in this communication might find its way to some of the Motion Picture Exhibitors throughout the United States, as I believe the facts stated herein worth a few moments of their time and consideration.

I have found the Paramount Program an excellent asset to the theatres under my direction which are exhibiting same. I am sure that other Exhibitors will have a similar experience provided they exploit fully to the people of their respective vicinity. It is needless to say that the proper care of your patrons, as well as many other incidentals in connection with the theatre, are also necessary.

The Exhibitor charging an admission of 10 cents and upward who does not try to succeed under the program of the Franchise Plan is not only losing valuable time, but he is not supporting the Motion Picture industry for bigger, better and greater productions. All other statements to the contrary plans are, in my opinion, an error.

The Paramount Pictures Corporation took the first step of correct distribution of the Paramount Program Franchise Plan, which is of inestimable value to any Exhibitor.

THE PARAMOUNT PROGRAM FRANCHISE PLAN

1st.—A dependable program.

2nd.—Great plays with famous stars.

3rd.—Price of service made with consideration of possibilities.

I don't see what more any exhibitor could expect or hope for. Give it a full, fair trial and I am positive you will be pleased with the results.

Yours very truly,

THE STANLEY COMPANY.

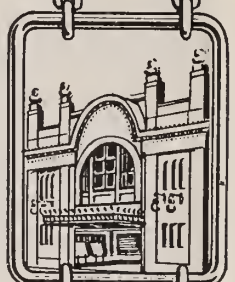
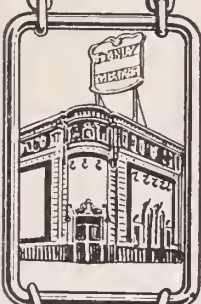
(SIGNED)

PARAMOUNT SERVICE

will bring success to any exhibitor. Try it.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



MARGUERITE IS ON THE WAY



Captured by kidnappers after she walks into a fiendishly clever trap, Marguerite encounters the first of her remarkable ventures, in

WHEN APPEARANCES DECEIVE

RELEASED FRIDAY, OCTOBER 29th

EPISODE NUMBER ONE OF

THE VENTURES OF MARGUERITE

A series of single-reel dramas, each complete in itself and released in Regular Service, featuring

MARGUERITE COURTOT

Any branch office of the General Film Company, or the Greater New York Film Rental Company, can book you for the entire series.

—Here is a big Advertising help. One, Three and Six-sheet, Four-color Lithographs for every episode



KALEM COMPANY

235 - 39 West 23rd Street, New York, N. Y.

BEWARE!

Dupsters are abroad in the land.

We have every reason to believe that the tremendous success of "AN AMERICAN GENTLEMAN"—our five reel feature, has led some unscrupulous individual or concern to make a number of duped copies.

We know that offers from unauthorized agents are being made to the trade to deliver this feature on terms to which we would not agree.

We are making every effort to unearth the rogues and the trade is hereby warned that any illicit copies of "AN AMERICAN GENTLEMAN" will be seized wherever found.

The exchanges throughout the country holding our contracts will gladly show to anyone interested our authority to handle "AN AMERICAN GENTLEMAN."

Now Ready, Louise Huff in For \$5000 a Year.



LIBERTY MOTION PICTURE CO.
GERMANTOWN PHILADELPHIA

COMING METRO EVENTS



Metro Pictures lead
the world in power
and in artistic quality.
We invite exhibitors
to make us prove it.

METRO PICTURES CORPORATION.



Popular Plays and Players
present
WONDERFUL
MME. PETROVA
in
MY MADONNA

*Adapted from the poem
by Robert W. Service
by Mme. Alice Blache*



A DRAMA in five supreme acts telling the story of a woman's sacrifice and triumph. MY MADONNA is to be counted among the sensations of the present season.

**RELEASED ON THE
METRO PROGRAM
OCTOBER 25th**

COMING METRO EVENTS



NOVEMBER 1

EMMY WEHLEN in **Tables Turned**

(Rolfe Photo Plays, Inc.)

NOVEMBER 8

FRANCIS X. BUSHMAN in **Pennington's Choice**

(Quality Pictures Corporation)

NOVEMBER 15

VALLI VALLI With **EDWARD BRENNAN** and **MARIE EMPRESS** in **The Woman Pays**

(Rolfe Photo Plays, Inc.)

NOVEMBER 22

WILLIAM FAVERSHAM in **One Million Dollars**

(Rolfe Photo Plays, Inc.)

EDMUND BREESE in **The Spell of the Yukon**

(Popular Plays and Players)

MARY MILES MINTER in **Barbara Frietchie**

(Popular Plays and Players)

IN PRODUCTION

FRANCIS X. BUSHMAN

in **Richard Carvel**

and master plays with
Martha Hedman
Lionel Barrymore
Marguerite Snow
Hamilton Revelle
Emily Stevens
and 53 others.



Produced by

Rolfe Photo Plays, Inc.
Quality Pictures Corp.
Columbia Pictures Corp.
Popular Plays and Players



An Ad that other People Wrote

And here is what they say:

The Indianapolis Star: "'Neal of the Navy' is the sensation of present day fiction"

The Atlanta Constitution: "'Neal of the Navy' is a PATHÉ triumph."

The Brooklyn Eagle: "A film production of unusual interest."

The Des Moines Tribune: "'Neal of the Navy' makes a fine drama."

The Buffalo Times: "The pepperiest creation ever built by fiction king and photoplay master."

The Chicago Herald: "Don't miss 'Neal of the Navy.'"

The Atlanta Journal: "The spice of the great outdoors — the charm of the wanderlust."

The Salt Lake Telegram: "The most absorbing and fascinating story ever filmed."

The New York Telegraph: "Will prove more popular than any of the other serials."

BOOK IT TODAY!

NEAL of the NAVY

PRODUCED BY BALBOA



The **PATHÉ EXCHANGE** inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHE *Presents*

J. RUFUS



A series of extraordinary merit based upon America's best known fiction character, created and made famous by GEORGE RANDOLPH CHESTER



"A Little Flyer in skunks"

The **PATHE**

EXECUTIVE

25 WEST 45th ST.

The New Adventures of **WALLINGFORD**

Wide spread interest has been aroused by the announcement of this series, for who has not read of the world's greatest confidence men, "WALLINGFORD" and "BLACKIE DAW?"

The stories upon which these pictures are based are absolutely new, and are being presented to the public by the great Hearst newspapers and many others, simultaneously with the release of the pictures. Each picture complete in two parts, and each features

MAX FIGMAN

LOLITA ROBERTSON

and BURR MCINTOSH

Produced by Wharton Inc.

**BOOK THIS BEST OF
SERIES NOW!**



EXCHANGE inc.

**OFFICES
NEW YORK**

PREFACE



THE FROHMAN AMUSE
ANNOUNCE THEIR FIRST GOLD

JOHN GLAY



FROM THE FAMOUS DRAMA OF THE SAME
NAME BY

ALFRED SUTRO

A wonderfully powerful
story of modern life
which enjoyed a most
successful run upon the
stage now made into one
of the greatest photoplays
of the year.



MARY LAWTON
as
"MURIEL GLAYDE"



The **PATHE**
EXECUTIVE OFFICES

MENT CORPORATION
ROOSTER PLAY RELEASE

DES HONOUR

PRESENTING THE BRILLIANT ACTOR

Mr. C. AUBREY SMITH

ASSISTED BY

MARY LAWTON

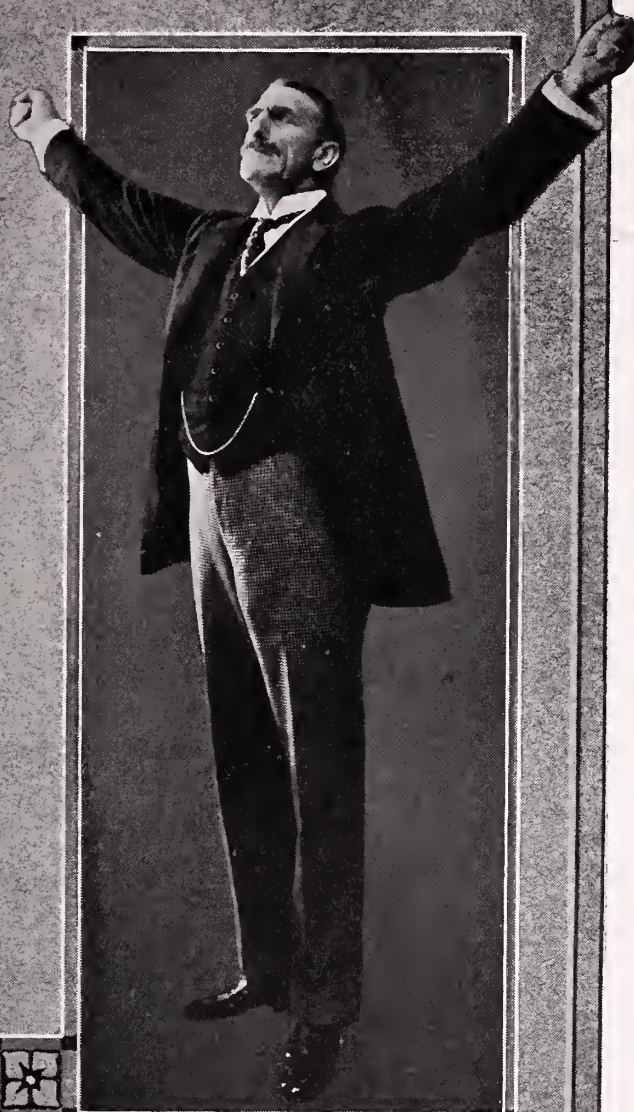
AND A GREAT SUPPORTING CAST

FIVE PARTS

RELEASED OCTOBER 15th

A thoroughly meritorious production
judged from every standpoint

BOOK IT NOW!



AUBREY SMITH
"JOHN GLAYDE"

EXCHANGE, INC.
25 W 45th ST., NEW YORK

Associated Service

At Your Service

NOW

available in all territories

If your exchange can not supply you, apply direct

New Addition

How would you
like to have

One Five Reel

Feature

every week?

All territories
open on this.

A method has been devised
to set aside

\$100,000.00

to assist Exchangemen who may be desirous of handling the Associated Service and need additional finances to carry out our plan in accordance with the Associated principles. If your territory is not yet taken, we advise you to get in touch with us at once and we will show you how to earn from \$10,000 to \$25,000 annually out of Associated Service, providing you are a capable Exchangeman and understand the merits of a service.

THIS APPLIES TO EXHIBITORS ALSO

New Addition

How would you
like to have

Six Single Reel

Comedies

every week?

All territories
open on this.

Associated Releases for October 25th

The Reckoning.....	Ramona	3 Reels
O'Hara of the Mounted.....	Federal	2 Reels
When Stubbs Leaves the Bowery.....	Santa Barbara.....	1 Reel
The Paradoxical Burglar.....	Alhambra	1 Reel

Love's Old Sweet Song.....	Deer.....	2 Reels
Shot at Sunrise.....	Monte.....	1 Reel
The Plaid Coat.....	Banner.....	1 Reel
Safety First.....	Empire.....	1 Reel

ASSOCIATED FILM SALES CORP.

Arthur Bard—General Manager

110-112 West 40th Street—New York City

LUBIN

MONDAY

OCTOBER 25

ONE ACT DRAMA
"THE
INEVITABLE
PENALTY"
WITH
OCTAVIA HANDWORTH

TUESDAY

OCTOBER 26

D.L. DON
IN
"PLAYING IN
TOUGH LUCK"
ONE ACT LAUGH

WEDNESDAY

OCTOBER 27

"THE
MAN OF GOD"
TWO ACT DRAMA
WITH
ORMI HAWLEY
AND
EARL METCALFE

THURSDAY

OCTOBER 28

THREE ACT DRAMA
"THE
STRANGE
UNKNOWN"
WITH
L.C. SHUMWAY
AND
HELEN EDDY

FRIDAY

OCTOBER 29

ONE ACT DRAMA
"THE
WONDER CLOTH"
WITH
L.C. SHUMWAY

SATURDAY

OCTOBER 30

BILLIE REEVES
IN
"HIS
BODY GUARD"
ONE ACT COMEDY



LUBIN

PRESENTS



RICHARD BUTLER

IN



LUBIN

THE RIGHTS OF MAN

A STORY OF
WAR'S RED BLOT

FIVE ACTS

BY

LOUIS REEVES HARRISON

WITH

ROSETTA BRICE
& FRANCIS JOYNER

AND

STRONG CAST

DIRECTED BY

JOHN H. PRATT



THE PRINCESS



HIS ROYAL HIGHNESS

RELEASED OCTOBER 25TH.
THROUGH V.L.S.E. OFFICES



Edmund Lubin

SINGLES

When you run features,
you need single reelers
to back them up.

Use the kind the public
wants—

VITAGRAPH

"Quits"

Comedy MONDAY, OCT. 18
Billy Dolano's father sends him to a farm to "make good." He does and the townspeople elect him Mayor. Dad objects to the girl Billy wants to marry, is arrested for speeding and brought before Billy. Dad is glad to call it "Quits." WALLY VAN, CHARLES ELDRIDGE and NITRA FRAZER.

"The Gods Redeem"

Two-Part Drama TUESDAY, OCT. 19
Tired of life, girl pickpocket leaps from high bridge. "Slippery Tom" dives from the bridge after her, rescues her and the two start life anew in the country. Tom leaves Nell and after five weary years, he comes back as a rising young physician and marries her. MAURICE COSTELLO supported by an all-star cast.

"Brown's Summer Boarders"

Comedy WEDNESDAY, OCT. 20
Sam Brown takes in boarders to help pay for the modern improvements installed by his school-teacher bride. He learns a lesson and has a good joke played on him, then the boarders are dismissed. Presenting an all-star cast.

"On the Turn of a Card"

Drama THURSDAY, OCT. 21
He wins his bride on the turn of a card, but he cannot win her heart the same way. He is about to give up in despair when, in a startlingly dramatic manner, she saves his life and confesses she has learned to love him. HARRY MOREY, CAROLYN BIRCH, GARRY McGARRY and LOUISE BLAUDET are the cast.

"A Safe Investment"

Comedy FRIDAY, OCT. 22
Charley Sharp starts a fake mining scheme and makes a barrel of money. He gives it to his wife to keep and she invests it—unknowingly—in HIS company. The police get after him, confiscate everything, and Charley is now a sadder and wiser man. Featuring MR. AND MRS. SIDNEY DREW.

"The Woman in the Box"

Two-Part Drama SATURDAY, OCT. 23
United States Secret Service man secures valuable information of daring plot against the United States from wife of foreign official. A powerful drama of the Secret Service with a happy ending. HARRY MOREY and L. ROGERS LYTTON are the principals.

Six a Week, Including a Three-Part Broadway Star Feature

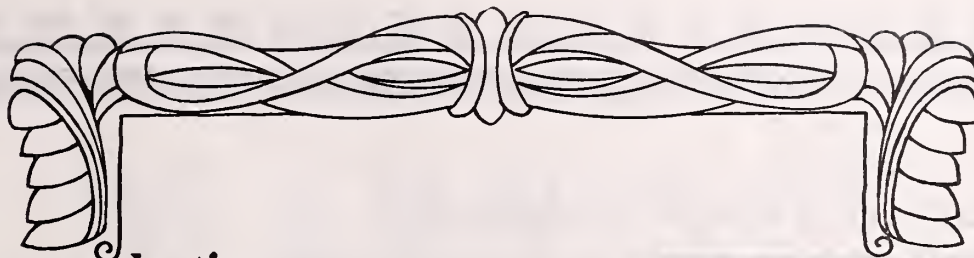
"THE PRINCE IN DISGUISE"—Comedy	MONDAY, OCT. 25
"TO CHERISH AND PROTECT"—Three-Part Drama. Broadway Star Feature	TUESDAY, OCT. 26
"ITSKY, THE INVENTOR"—Comedy	WEDNESDAY, OCT. 27
"THE UNFORGIVEN"—Drama	THURSDAY, OCT. 28
"A CASE OF EUGENICS"—Comedy	FRIDAY, OCT. 29
"THE SHABBIES"—Two-Part Comedy-Drama	SATURDAY, OCT. 30

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS.

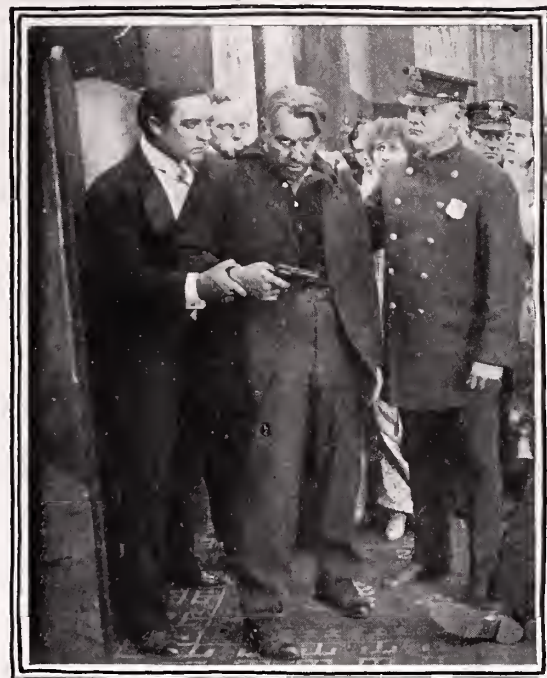
THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS



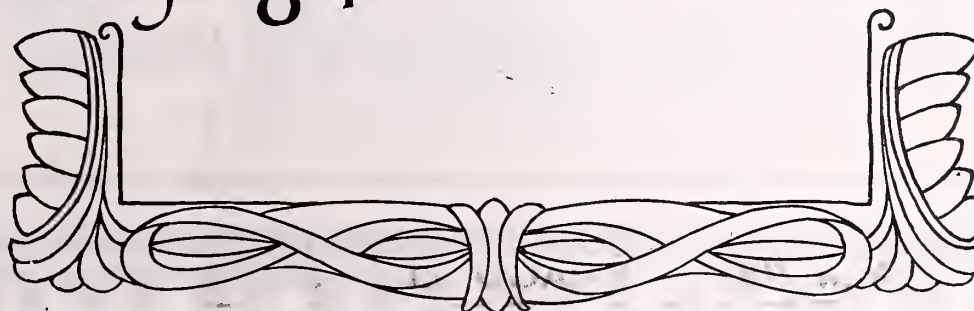
If a picture production
Meets with success
On Broadway----
If a picture production
Receives favorable comment
From all the leading papers---
If a picture production
Sparkles and snaps
With sensationalism---
And
If a Broadway audience
Is unanimous in its praise ---
This is the type of picture
To show to your patrons



After gambling with a customer's stock and losing, Poole, Crane and Bream are completely ruined. They draw lots to see who shall commit suicide. All are insured for amounts sufficient to cover their losses. Bream is secretly in love with Crane's wife, Helen, and he and Poole trick Crane so that he draws the fatal slip. After Bream assures Crane that his wife and child will be taken care of, Crane promises to end his life at 12 o'clock that night.

Instead, he stumbles over the body of a suicide and exchanges identities with the dead man. Helen, cheated out of her insurance money, for the sake of her child, marries Bream. One night, under the glare of a street lamp, Crane comes face to face with Bream and Poole. He follows them and some thrilling adventures take place. Bream and Poole once more try to "frame" Crane, but a burglar's dying confession clears him. Bream kills himself and Poole is "sent up", reuniting Crane and his wife.

"TO CHERISH AND PROTECT"
Released Saturday, October 11th
Through the General Film Company
Accomplished all these things
At our Broadway Vitagraph Theatre



One of the
Most difficult problems
That confronts a manufacturer
Is to improve his product
With each release.



Vitagraph Blue Ribbon Features are
Better
Stronger and
More dramatically perfect
With each release.

"THE MAN WHO COULDN'T BEAT GOD" *and*
"THE TURN OF THE ROAD"
Clearly illustrate
This point.



The advertising aids and the
V.L.S.E. sales service
Insure positive attendance.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

WARNING!

Several so-called film exchanges are offering to the Public the following:

Charles Chaplin, in "The Mixup" (4 reels), "Ambition" (4 reels) and "The Review" (3 reels)

Charles Chaplin has asked us to announce that he never appeared in any of the above pictures, and, in fact, that he has never appeared in a four-reel motion picture.

From what we can learn, never having seen these films, we believe that some one who realizes the great demand of the public for Chaplin films, has taken the pains and liberty of getting together scraps of some of his earlier plays and assembling them, and now is trying to foist them on an unsuspecting public.

Mr. Exhibitor, we notify you of this so you may not be misled, and so your patrons are not misled. If we had not advised you we might be blamed. Now that we have told you, if you show the above named as the product of Chaplin's brain and art, you are fooling your customers, but through no fault of ours.

You know Charles Chaplin is producing exclusively for ESSANAY.

We know you do not want to mislead the public.



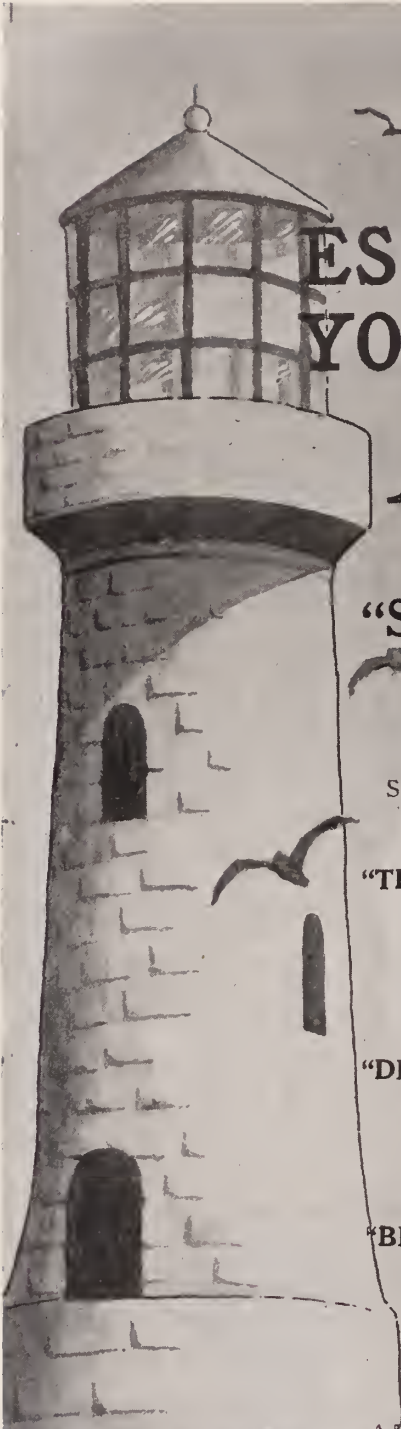
Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President



ESSANAY'S BEACON GUIDES YOU CLEAR OF BREAKERS

It is not safe to sail in uncharted seas. Rocks loom where no mariner knoweth. Essanay makes its photoplays of standard worth. It has provided you with a light to guide you safely into the harbor of success.

"SHANGHAIED"

In 2 acts
is the latest great

ESSANAY-CHAPLIN

See Charles Chaplin at his funniest.

"THE DESTROYER"

3-Act Drama—Oct. 25

By Edward T. Lowe, Jr.

Featuring Nell Craig and John Lorenz.
Directed by Lawrence Windom

"DREAMY DUD"

"Up in the Air"

Cartoon—Oct. 27

By Wallace A. Carlson

"BRONCHO BILLY'S COWARDLY BROTHER"

Drama—Oct. 29

Featuring G. M. ANDERSON

Watch for

G. M. ANDERSON

and Marguerite Clayton in their great
one and two act western dramas.

"MISS FRECKLES"

2-Act Drama—Oct. 26

By H. Tipton Steck

Featuring Ruth Stonehouse

Directed by Charles E. Ashley

"FUN AT A BALL GAME"

Comedy—Oct. 28

A breezy western photoplay

"THE LIGHTHOUSE BY THE SEA"

3-Act Drama—Oct. 30

Featuring Darwin Karr

Written and directed by Joseph Byron Totten

Released through the General Film Co.

A 30-foot scene strip of "In the Palace of the King," "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters..... \$1.75 (Essanay)
25-foot strips of Essanay stars..... 1.50 (Publicity Dept.)

Enlarged Chaplin cut-outs for lobby stands. \$2.50 at the General Film Co. offices.



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

"IN THE PALACE OF THE KING" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President



POE REINCARNATED
 appears in the person of
Henry B. Walthall
 The Living Image of America's Greatest Poet,
 in
"THE RAVEN"
 In 6 acts
 A ROMANCE OF
EDGAR ALLAN POE
 By George C. Hazelton
 (founded upon Mr. Hazelton's widely known novel and play)
 Directed by Charles J. Brabin
WARDA HOWARD
 the great emotional actress, appears with Mr. Walthall in this, the most ethereally artistic, intensely
 fascinating and soul-stirring photodrama of the year.

ESSENCY
 "FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago, Ill.
George K. Spoor, President

Trademark Reg.
 U. S. Pat. 1907.

"When You See it
in 'The News'
It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors'
Medium of
Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII

OCTOBER 23, 1915

No. 16

Go To Your Newspaper

THE executive head of a prominent feature distributing company went to Pittsburgh recently to find out what was wrong with his firm's business in that important territory.

It took him his little time to put his finger directly upon the trouble spot.

That was lack of newspaper co-operation.

* * *

THIS in itself is an interesting situation. A year ago we would have placed the blame elsewhere—inside the business, not out of it—upon the exchange, in all probability.

As a matter of fact, the exchange is *partly* to blame; so are the exhibitors. The newspaper, knowing little, and that often in error, about the picture business, is not to be expected to realize why or how it *should support* motion pictures.

* * *

BETTER, indeed, for the newspaper, if it does know these things, and starts a motion picture department before its competitor sees the opportunity.

But newspapers are not omniscient—though this ability is generally expected of them. It is up to the *exchange* and to the *exhibitor* to *act first*.

* * *

DON'T sit down and wait for the newspapers to discover your business, its intricacies and its necessities. Don't wait for them to tell you how to succeed. Go and tell them.

Go to your newspaper—today, if you haven't already gone. Go to the editor and to the advertising manager. They'll be glad to see you. Tell them that you want to talk about the motion picture business.

* * *

EXPLAIN to them how and where pictures are made, and how and where they are distributed. Tell them about features. Say that one distributing company is already conducting a quarter of a million dollar advertising campaign, most of it in prominent newspapers and that its exhibitors are hastening to tie up their weekly program advertising to it, using free electros supplied by the distributing company.

* * *

TELL them *about your own house, your pictures, your location, how many possible patrons you can reach. Tell them what your patrons like to read, and want to know—personal items about the players, reviews of the pictures, programs of all picture theatres in advance, etc.*

It's simple enough. Just say that picture theatre goes

want to know what *pictures* are being shown, what *kind, and where*.

* * *

TWENTY millions of people in the United States want this information every week for every day. They want it for their locality, for their theatre. The newspaper is the one medium which can give it.

Tell your newspaper that if it will give this information, properly, through a regular motion picture department, that it will thereby secure a theatre-going circulation and be valuable to you as a regular advertising medium; and that you will be glad to reach, at a fair and proper rate, through its advertising columns, that maximum number of people in your district—upon whose attendance at your theatre your success depends.

* * *

IF the newspaper has any doubt of the commercial success of such a department, cite the case of the *Seattle Times*, whose exhibitor advertising amounts to \$5,000 a month—but *explain carefully* the reason for this success, which came because the *Seattle Times* made its department *first* an *editorial* success.

It gave complete picture and picture theatre information, and thereby got theatregoers' circulation—and theatre advertising followed.

* * *

MOTION pictures today afford the newspapers the greatest opportunity for circulation building ever brought forth. Millions of people everywhere want specific information on pictures; they *want* picture theatre guides every day. They will turn to the newspaper which supplies the information.

Leading newspapers have grasped these facts. If your newspaper, again, has any doubt on this subject, tell them to look at the motion picture department of the *Public Ledger* and *Evening Telegraph* in Philadelphia, the *Daily News* and *Tribune* in Chicago, the *New York Evening Mail*, the *Atlanta Constitution*, etc., and note their progress.

* * *

THE newspaper needs the picture, and the picture needs the newspaper.

Newspaper publicity is the very basis of the exhibitor's business, side by side with the quality of his program—as every good showman knows.

But whether you know this or not, don't expect your newspaper to know it or to come to you and tell you about it.

Go to your newspaper.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

Copyright, 1915, by Exhibitors' Times, Inc.

WILLIAM A. JOHNSTON.....President and Editor
HENRY F. SEWALL.....Vice-President
E. KENDALL GILLET.....Secretary
H. ASHTON WYCKOFF.....Treasurer and Business Manager
WENTWORTH TUCKER.....Ass't Treasurer
R. M. VANDIVERT.....Advertising Manager
THEODORE S. MEAD.....Chicago Manager
J. C. JESSEN.....Los Angeles Manager
LESLIE MASON.....Managing Editor
WILLIAM RESSMAN ANDREWS.....News Editor

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Subscription \$2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, \$3; Foreign, \$4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XII

October 23, 1915.

No. 16

The Story

AN author writes in to ask why it is necessary for him in order to get credit for a scenario to force the producer to contract as follows: "Clearly and legibly to state on all heralds, circulars and other advertising matter and upon the film itself, long enough to be read, the author's name," etc.

Why this reluctance, he asks, to take advantage of the author's name and popularity?

* * *

THE answer is simple and fundamental.

Because the producer gives *least recognition* to that which is the *most vital element* of the photoplay—the story.

He is trying, today, to raise his business by the bootstraps, and he can't, *because his pictures lack stories.*

He resorts to a hundred superficial ways to stimulate sales; and without success, because the fault is fundamental—lack of stories.

* * *

HE has excellent photography, wonderful spectacular effects, expensive sets, skillful direction (not so often)—and yet he wraps all this effort and expense around a theme so negligible that the whole thing collapses.

He is taking all the wonderful facilities the elastic motion picture gives him and starving it with worn-out, lack-lustre themes.

The answer is simple, but the situation is tremendous and involved. We shall endeavor to indicate this in next week's issue.

The Last Call to Ohio Exhibitors

EVERY exhibitor in the State of Ohio who has the interests of the business at heart—and what exhibitor has not?—should be present at the convention soon to be held in the city of Cleveland. If there is left a single exhibitor who doubts the value of or-

ganization, the response already made by his fellows, as indicated in this "Last Call" sent out by President Herrington, ought to wake him up out of his long sleep:

The last CALL to Ohio Exhibitors for Convention, Tuesday and Wednesday, October 19 and 20.

As President of the Motion Picture Exhibitors' League I am more than pleased with the response and the prompt attention given the call by the boys of Ohio, and we are assured a grand turnout, as every mail brings in the return postal cards sent to the exhibitors and every one has signified his intention to attend the Convention.

And I also wish to state that many of the exhibitors from other States have written me that they are going to be with us at the Cleveland Convention.

I wish to make a special appeal to the Ohio Exhibitors to be there in large numbers and with bells on, so let our SLOGAN be "On to Cleveland" for one BIG ORGANIZATION of EXHIBITORS.

Yours for Success,

FRED J. HERRINGTON,

President M. P. E. L. of A.

It is high time that Ohio exhibitors mobilized. Every Ohioan should obey President Herrington's call as if it were a mobilization order, and report in Cleveland October 19.

A Case for the Motion Picture Board of Trade

THE attention of exhibitors and exchangemen throughout the state of Pennsylvania is directed to the new rules and regulations of the Pennsylvania Board of Motion Picture Censors, published in the "New Laws and Court Decisions" department of MOTION PICTURE NEWS this week.

The only conclusion one can reach, after examining them is this:

The censor fee has been reduced from \$2.50 per thousand-foot reel to \$1. But the new regulations exact an extra one dollar and a half worth of time and trouble from the motion picture man who must comply with them.

The censors will have their pound of flesh in one way or another. If they cannot take it in dollars and cents, they will get it in petty annoyances and by the "pin-prick" method.

Meanwhile we would commend the honorable censors of the state of Pennsylvania to the attention of the Board of Trade. No more fruitful field for their activities could be found than this. The Oberholtzer-Bretinger-Niver trio is a combination hard to match for aimlessness, officiousness and general, all-around ignorance of motion pictures, as an art and as a business.

The Opportunity of the Kansas Exhibitors

THE exhibitors of Kansas, after having more or less tamely submitted to one of the worst forms of censorship ever perpetrated in this business, have finally decided to take some defensive action. Hence the call for a convention which Secretary Concannon has just issued.

After the numerous examples of exhibitor indifference in acute trade crises in the past, one may be pardoned for a lack of optimism as to the success of the convention. So many times has it been tried—and just as many times have petty dissensions arisen to prevent effective support of the convention's resolutions.

The exhibitor *can* do much. If he only realized his power, and knew how to *use* it, censorship would be a tame antagonist.

Will Kansas set a new example to the exhibitors of the country, and demonstrate how the motion picture men of a state *can* cope with such a problem?

There is every reason why they should. There is every desire to believe that they will. And there is every encouragement for the exhibitors of Kansas to show their strength, with a national force like the Motion Picture Board of Trade to co-operate with them, and second their local efforts.

Kansas May Turn Out in Full Force at Convention

Practically Every Exhibitor and Exchange Man in the State Is Booked for Attendance at Meeting, October 18-19—Theatre Managers Will Form Plan of Concerted Action Against Censorship Law, Unjustly Enacted for Operation Directly Against the Exhibitor—Will Ask for an Amendment, if Repeal Is Impossible

Special to MOTION PICTURE NEWS

Kansas City, Mo., Oct. 13. **P**RACTICALLY every exhibitor in the state of Kansas, and every exchange manager in Kansas City, is preparing to attend the annual convention of the Motion Picture Exhibitors' League of America, Kansas Branch, to be held in Pittsburgh Monday and Tuesday, October 18-19.

Plans are under way, that if completed, will put the exchange men of Kansas City in Pittsburgh on the morning of the 18th, in a private train. This train will be the headquarters during the convention of the exchange men. It is thought that a number of the exhibitors throughout the state will get together at some convenient point and arrange for a train the same as the exchange men.

This is going to be the greatest meeting of its kind that has ever been held in the state of Kansas. It is drawing more attention from the exhibitors than has any previous meeting. This is no doubt caused by the number of very important questions that are now facing the exhibitors of the state and that require attention at this time.

Things have come to such pass in this state that it is squarely up to the exhibitors to get together and stick for the things that stand for the betterment of their business. It is up to them to give these questions their undivided attention and to cause those obstructions that are now holding back the business to be removed for all time to come.

The most important obstruction, the removal of which confronts the exhibitors of Kansas today, is censorship, and no doubt this will be the most important question that will be brought forward for attention at this meeting.

This question is uppermost in the minds of every man that is connected with the motion picture industry in the United States and the eyes of the producers and exhibitors of the entire country will be turned to the Kansas Convention to see how this important obstruction will be handled in the western state.

Fight Is the Exhibitor's

The fight on censorship in Kansas is entirely up to the exhibitor, as the law is directed against him, but, no doubt the doing away with or the amending of this law in Kansas is wanted by the producers.

It is expected that great help will be extended from the producers and manufacturers. Some of the exchange men in Kansas City have helped this cause greatly and are to continue to do so, because they, too, realize that the tax for the censoring of films in this State is exorbitant, judged by any standard.

Just how the exhibitors will work against this law is not known, but it is thought that they will attempt to have the law repealed in its entirety, or have an amendment passed that will cut out the fee and have only such films as have been objected to

censored, and then at the expense of the manufacturer.

The exhibitors know that they have in their screens the greatest power that can be used against this law and it is the opinion of the writer that this will be used against the office seekers at the next election who are in favor of censorship. They will support the man that is against censorship and fight those who are for it. This is the natural deduction that one would make when it is pointed out that a number of slides that contain arguments against censorship are at this time being shown in a number of the theatres throughout the state.

There are other questions that will come up at the convention that will be of interest to exhibitors in all parts of the United States. Of course, it will be impossible before the meeting to tell just what they will be, but everything of interest to the

exhibitor will receive fullest attention.

The following invitation has been sent to each exhibitor in the state by secretary P. J. Concannon, and no doubt it will bring them out.

"Emporia, Kansas, Oct. 1.

"The next annual meeting of the Motion Picture Exhibitors' League of America, Kansas Branch, will be in Pittsburgh, Kansas, on Monday and Tuesday, October 18 and 19. Make a special effort to attend. Questions of vital interest to exhibitors, especially the censorship of motion pictures, will be discussed and some method of protecting our rights formulated.

"Every exhibitor in the state should attend this meeting. We want to see you at Pittsburgh whether you are a member of the League or not. Just so you are an exhibitor is all that is necessary to insure you a welcome.

"(Signed) P. J. CONCANNON."

Quaker City Extends Hand of Welcome to Triangle

Reception of Its Program Is Equal to That in New York and Chicago and Attitude of Public Indicates Success of Company's Pictures in Philadelphia

Special to MOTION PICTURE NEWS

Philadelphia, Oct. 12. **A** BRILLIANT audience, a crowded house, the attractive Triangle colored programs, the more attractive Triangle ushers, excellent music, a pleased management, marked the opening of the Chestnut street Opera House on Tuesday last.

The long and notable career as a house of legitimate attractions, this theatre last year went tentatively into motion pictures. With scarcely any changes the old building was used for special features running for weeks at a time. Such productions as "Cabiria," "The Christian," "The Eternal City," and "The Spoilers," gained prestige by their popularity at this well known amusement centre.

Small wonder then that the Triangle management in casting around for the proper setting for their new departure of two dollar pictures should have chosen the Chestnut Street Opera House for their experiment in the Quaker City.

Under the immediate management of McCarthy and McSween, the house has undergone a transformation. The former dingy look has disappeared. While no radical changes have been made in construction, new and very comfortable chairs have been put in and new hangings and draperies freshen up the whole place.

The Triangle color scheme of red, green and black on a mauve background is effectively carried out. Carpets, orchestra chairs and box draperies are of soft red, while the chairs in the boxes of white with the vari-colored triangle inserted in the backs, make a pleasing contrast. The drop curtain is also very attractive—a mauve background with border and motifs of the "eternal triangle."

The ushers were picked for beauty of

face and figure by Manager McSween after advertisements in the daily papers had brought many applicants for the coveted positions. Their costumes are of mauve silk outlined with the favored colors. Coquettish triangles form the headgear of these attractive young ladies.

The music is an especially attractive part of this new bidder for popular favor in picture plays. Under the baton of Sidney Lowenstein, a popular and widely known leader in Philadelphia, the well balanced orchestra of twenty-five trained musicians give the special program in a manner calculated to add much to the enjoyment of the entertainment. The black velvet curtain, against which the screen is placed is another point adding to the effectiveness of the films themselves.

The projection booth, which had to be built in the body of the house itself, naturally spoils somewhat the general ensemble, but in the theatres not primarily designed for pictures, it seems impossible to get away from this ugliness.

Now having noted all accessories, what of the pictures themselves? As the program for this first week consists of "The Iron Strain," "My Valet," and "The Lamb," all of which have already been reviewed in the News at great length, further criticisms are not in order, but how is staid old "Philly" taking to this innovation?

The first week seems to have been a decided success in the opinion of the management. Society people are conspicuous figures in the audience and limousines line the street nightly. Whether Quaker City conservatism will steadily and consistently support "two dollar movies" is a question for the future to decide.

IRENE PAGE SOLOMON.

INSURE INCE'S LIFE FOR \$250,000 IN FAVOR OF N. Y. M. P.

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 11.

Insurance policies aggregating two hundred and fifty thousand dollars, and naming the New York Motion Picture Corporation as the beneficiary, were taken out during the past week on the life of Thomas H. Ince.

Six companies were represented in this big insurance deal, the policies being for seventy-five thousand, four at fifty thousand and one at twenty-five thousand. All physicians and representatives of the six companies called on Mr. Ince at the same time, and the examination lasted one hour and twenty minutes.

PIERCE GOES TO BOSWORTH STUDIOS FOR CONFERENCE

Carl H. Pierce, the Bosworth, Inc., special representative, who was in Columbus, O., recently, for the purpose of getting "Hypocrites" passed, was recently called to the studio at Los Angeles for a short conference.

Mr. Pierce left Columbus last Sunday, taking in the different exchanges on the way, stopping first at Cincinnati, then at St. Louis, Kansas City, and Denver and San Francisco.

He expects to return to Columbus about October 20.

Pathé Camera Reveals One of Nature's Big Secrets

"Analysis of Motion" Series Show Every Stage of an Object in Flight—Made Possible by 1,200 Pictures a Second Taken and Then Run Slowly

PATHÉ will release during the weeks of November 1 and December 13 some very remarkable pictures showing the analysis of motion. These films are the second and third of the kind ever released by any of the film manufacturers.

The first of the type, called the "Analysis of Motion," was released by Pathé about two years ago, and at that time secured some very remarkable publicity.

Ordinary motion pictures, it will be remembered, are taken with a camera making sixteen pictures per second, and are projected upon the screen at the same rate. With the "ultra rapid" method, patented by Pathé, a motor is attached to the camera and 1,200 pictures are taken in a second.

These pictures are projected at the ordinary rate with the consequence that every animate object in the film moves so slowly that the naked eye easily has time to detect the contortions and muscular action of every object.

For instance, the hurdler running at a record pace is seen crawling along at almost the pace of a snail so that he seems to almost float in the air as he goes over the jumps.

For pure interest and educational value combined it would be hard to beat these pictures.

Some of the most realistic war pictures that have ever been taken will be shown on Saturday, October 9, in the Pathé News. As a matter of fact, those who

Ohio Censor, Checkmated, Vents Spleen on Attorney

Declared Intention of Stopping Exhibition of Film Shown by League Representative If Event Could Have Been Construed As Public Meeting

Special to MOTION PICTURE NEWS

Cleveland, Oct. 12.

OHIO motion picture exhibitors regard the action of the state censors in barring such films as "The Birth of a Nation" and "Hypocrites" as arbitrary and destructive of the best principles of American liberty. The motion picture men reinforce their argument against too strict censorship by citing ministers in support of their views.

Carl H. Pierce, special representative of the producers of "Hypocrites," is said to be arranging for a hall in both Cleveland and Columbus in which to hold a mass meeting, addressed by ministers, in protest against the rulings of the censors. Mr. Pierce has this to say:

"To bar merchandise of any character from one community is restraint of trade. To bar free speech and action in one community of the United States is also restraint—restraint of that liberty which Americans of all people hold most dear. Carry the question of legalized censorship one step further and you could have a muzzled press and pulpit; something that certainly would meet with the most strenuous opposition of the American people."

Barring of "The Birth of a Nation"

may be taken into the courts by the producers. It was booked for a fifteen weeks' engagement at the Opera House next spring.

Chairman Charles G. Williams, of the Ohio Board of Censorship, has been spending most of his time in Cleveland lately, as he recognized the fact that Cleveland is the main point of opposition to the policy of the censors and that the first skirmish in the battle between the exhibitors and the censors will make this city the Lexington of the revolution against the arbitrary rulings of the board at Columbus.

The Electrical League held its convention in Cleveland last week and B. J. Sawyer, attorney for the Ohio Exhibitors League, announced that he would show 10,000 feet of forbidden films at a smoker given by the league. The invitation for the exhibition stated that Mr. Sawyer would give "the whole story of censorship as far as it has been written. Chairman Williams announced that he would take steps to have the exhibition stopped if it could be construed as a public meeting.

In the announcement of the program of uncensored films this statement was made:

"Just how the cracksman cracks the safe, and why men leave home, are all questions every citizen would like to have answered. Friday beyond question will prove a night of revelations."

The program also stated that the show would be "worth at least \$10."

Those who saw the films in the form that they were before the censors had a peep at them were very disappointed, as no one could see anything wrong with the pictures. Those present expressed the belief that they could not see why any of the films had been cut. The police did not take any action.

Attorneys Benjamin J. Sawyer and Ernst Schwartz, who represent Samuel Bullock, Cleveland motion picture theatre manager, arrested for running a film in defiance of orders of the state censors, have presented a demurrer before Squire A. M. Schwartz. Their main argument was based on one point—a strict definition of the appearance of spoken words upon the screen.

Mr. Bullock presented films showing Frederick J. Herrington, president of the Motion Picture Exhibitors' League of America, in the act of making an address before a crowd at the picnic of the West Side Business Men's League at Puritas Springs. Mr. Herrington's famous remark about "Censorship was conceived in iniquity, born in sin, and is dying in disgrace," was shown transferred to the screen.

The censors claim that the reproduction of spoken words on a screen constitutes motion pictures subject to censorship. Mr. Bullock and his attorneys say that the right of free speech is the constitutional right of every American citizen. A decision will be entered in the near future.

PAUL ALWYN PLATZ.

MARIE DORO TO STAR FOR FINE ART FILMS

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 11.

Marie Doro, a Broadway favorite, has been engaged by the Fine Art Films Company and will be starred in productions to be made at an early date. Among Miss Doro's stage successes are "The Climax," "Electricity," "Morals of Marcus," and the most recent "The Butterfly on the Wheel." It is announced "she will make her initial appearance in a multiple reel dramatic scenario."

The Press, the Press Representative and the Picture—II

Manager Taylor of the Mutual Exchange in Omaha Points Out to Exhibitors the Opportunities for Co-operation with Newspapers in Their Cities—He Was Told by Newspaper Men that the Dailies in His Town Were Ready to Publish Any Film Story with a Local Angle to Its News

EXHIBITORS in the Middle West are waking up to their opportunities, heretofore dormant, in the newspapers.

Here's what Manager C. W. Taylor of the Mutual Exchange in Omaha says about exchange advertising and exhibitors' advertising as well:

"MOTION PICTURE NEWS undertook a highly desirable thing when it started this campaign. I'm with you heart and soul. Here's what I have done, just since that has started:

"I called on the various newspaper men in Omaha. Everyone I have called on was not only interested but highly enthusiastic over the plan of co-operating with me and the exhibitor. They declared themselves glad to run, free, any story whatsoever, with 'local color' in it, as well as any other motion picture news that would be of interest to the great screen public of the city.

"Omaha is going to be one of the first points outside of New York where 'Damaged Goods' will be shown. Here's where I practiced what I preached. Richard Bennett has the leading role in the play. A little less than a year ago he appeared at the largest theatre here.

"There was an item of local color—Richard Bennett, who appeared in Omaha in the famous play, 'Damaged Goods,' a little less than a year ago, may be seen at cheaper prices, in the more detailed play, in one of the most vivid screen productions ever seen in this city!

Plan Works Well

"Fine!" said the newspaper men, and ran every word of it and asked for more. One of them even went ahead and said I had booked the film at the largest picture house here. I had to call up the exhibitor and explain I was not trying to book him a play without his knowing it.

"What did he say? 'Go ahead!' he said. 'You can't hurt my feeling by mentioning my theatre. Glad to have you do it. Do it again!'

"I am not stopping there. I am having tickets printed. I will give them out liberally about the newspaper offices, to the mayor, woman's club, social service board, public welfare commission, ministerial union, Y. M. C. A., Y. W. C. A., and then I will exhibit the picture, free of charge, in the big city Auditorium. Those in the audience most influential, including the mayor and ministers, will be asked to state their opinions.

"What'll I do with the opinions? I'll give them to the newspapers. The newspapers will use them and ask for more. I know they will, because they say they will.

"Maybe some of the opinions will be a rap. What do I care? Isn't that advertising? The newspapers in Chicago condemned the play there time after

time, daily, hourly almost, and what was the effect? The Blackstone was packed—filled from the pit to the gallery. I know, because I was there a day or two.

"Billy Sunday is in Omaha. I'll have Billy look at the picture if possible and get his opinion. He has spoken to nearly 300,000 people here. Every one of them will be interested in everything he says. The newspapers are printing everything he says. If he praises my picture, well and good. If he condemns it in his picturesque emphatic language, well and good.

"Just look what'll happen!

Looks Like Billy Sunday

"That reminds me. I look something like Billy Sunday. Many have told me so. Once I mentioned it to a newspaper man that many had told me so. What happened? This:

"Manager C. W. Taylor of the Mutual moving picture exchange in Omaha is finding life highly interesting since Billy Sunday came to town. Mr. Taylor and Sunday, except for the insignificant detail of height, look exactly alike. Mr. Taylor cannot walk a block along an Omaha street without—et cetera, et cetera, for half a column, on the Billy Sunday page, a page everyone in this part of the country is reading.

"What is local color?" exhibitors have asked me. That is local color. All that I have been telling about.

"I got hold of a copy of the Cedar Rapids, Ia., *Gazette* the other day and there I saw Rupp and Johnson's advertisement of one of our films. The advertisement was two columns wide and six inches deep. Here and there through the paper, two or three lines to each one, were at least a dozen 'readers.'

"No one, man, woman or child, of the thousands who read that paper, could pick up a copy of it without every now and then being reminded of the show Rupp and Johnson had on at the Opera House theatre. Does it work? They are one of my best accounts, and I have many.

"K. Moreland, of Missouri Valley, Ia., manager of the Majestic, also runs the advertisements, only on the tail end of them, occupying a couple more inches, perhaps; he adds the program for the next day and has the people anticipating. He, too, fills the news columns with readers and his house with patrons.

Clip Sheets Aid Exhibitor

"Our exchange sends out the cuts and the advertising matter. Many of my exhibitors are on my mailing list for the Mutual Masterpiece Ad Sheet and the Mutual Program News Bulletin and Ad Sheet. They see this advance advertising stuff as soon as I do and pick out what they want.

"Co-operation, is it? Well, it makes

business, and that is what the exhibitor wants.

"The remarkable thing about this is, we are all just being brought to see, through MOTION PICTURE NEWS, what chances we have been missing. You can leave it to the great Middle West, where prosperity is our middle name, to take advantage of this.

"I can hardly wait for 'Damaged Goods' to come. Oh, yes; here's some concrete evidence you may like to see."

Whereupon Manager Taylor exhibited half a dozen letters from exhibitors. One said receipts in his theatre were from five to ten dollars more on the nights when he advertised than they were on the nights when he did not advertise in the newspaper. On the suggestion from somewhere (Manager Taylor didn't know whether it was from him or from MOTION PICTURE NEWS) this exhibitor had just started using readers.

Moving picture people of Omaha and Nebraska generally, are still talking of when Anita King, the Paramount picture service star, came into Omaha late in the afternoon of September 20. She is traveling across country in her big Kissel Kar, doing all the driving, and allowing no one else in the automobile. She is carrying a message from Mayor Rolph of San Francisco to Mayor Mitchel of New York City.

From time to time during the month before, the Omaha papers mentioned her coming, but nothing in detail. But the day she was due to arrive several automobiles, carrying Manager J. L. Schlank of the Hipp theatre, the Omaha Paramount house, with his wife and friends, including a number of newspaper men, drove across country and met her.

Anita King's Arrival Brings Publicity

Just her arrival brought forth huge pictures in the newspapers, with a column of news. One paper ran a picture of her three columns wide and over a foot long—an exceptionally large picture to run with a news story. The other papers did nearly as much.

Manager Joseph Levy of the Fox exchange in Omaha pays particular attention to sending out cuts and advertising copy, together with suggestions for "readers." He says readers multiply the value of an advertisement many fold.

"We pay so much attention to posters—why not pay as much attention to the newspaper advertising end?" he asks. "Both are for the same purpose, and the latter seems to me more sensible. Many people will not go into a theatre covered with lurid paper; but they will go if the house and its plays are advertised through the newspapers and no oceans of colored paper are used."

Manager Phillip Goldstone of the World exchange in Omaha is wondering whether the agitation by MOTION PIC-

SCENES FROM EPISODE FIVE, "NEAL OF THE NAVY," PATHE-BALBOA SERIAL, WITH LORRAINE AND COURTLEIGH



THE LIEUTENANT WAS VERY PLEASANT

WHERE ONLY MAN WAS VILE

A MESSAGE FROM THE PAST

TURE NEWS for common sense in advertising was not an incentive for the Equitable, in putting out its new program, to send the photograph of the star with each release. Here is a picture going to be shown. In the advertisement print the photograph of the star. This, Manager Goldstone believes, will lend a personal value to the advertisement.

If this new idea of common sense in the use of newspapers by exhibitors is taking hold elsewhere as it is in the Middle West, it is marking a new epoch in the field. GUY P. LEAVITT.

NEW ORLEANS NEWSPAPERS ARE ALREADY IN LINE

All of New Orleans' quartette of newspapers are paying in editorials and news columns, the attention to motion pictures that motion pictures deserve. Where once the legitimate stage attractions held the attention of the dramatic editor, those of the silent drama now come in for the major share of space and publicity.

The New Orleans *American* has an entire page devoted on Sunday to pictures, as has the *Daily States*. In addition, the New Orleans *American* advertises the fact that it throws its columns open daily to the discussion of motion pictures. Lately *The American* has had a number of articles that were of interest to the manufacturer and exchange man as well as the general public.

Under new editorship, the New Orleans *Item* on Sunday now devotes almost two whole pages to motion pictures. It is noted in this connection that the picture editor of *The Item* gathers his intimate knowledge of the players and breezy gossip concerning them almost exclusively from MOTION PICTURE NEWS.

Although the New Orleans *Times-Picayune* has always given liberal space to motion picture attractions, it is rumored that this newspaper shortly is to inaugurate a page devoted entirely to the pictures, with an editor for that separate department.

LIBERTY MAKES "THE BLACKHEART" FOR ASSOCIATED

The Liberty Film Manufacturing Company have just completed work on their feature, "The Black Heart," a six reeler, which will shortly be released by Associated. Miss E. O. Lindblom is featured.

Arrow Film Will Produce for Release Through Pathé

Productions Are to Consist of One, Two, Three, Four and Five Reel Subjects, the Latter Made for the Gold Rooster Brand

A CONTRACT has been entered into between Pathé and the Arrow Film corporation, of 71 West Twenty-third street, whereby the Arrow organization is to produce pictures for release by Pathé. These pictures will include productions of one, two, three, four and five-reel length, the latter to be released under the gold rooster brand.

W. E. Shallenberger, president of the Arrow company, has enlisted the services exclusively for the Arrow of Howell Hansel as director-in-chief of all Arrow productions. Mr. Hansel, who directed "The Million Dollar Mystery," one of the most successful serials ever produced, will devote his immediate attention to the casting and staging of the first Arrow pictures for Pathé release.

He has engaged as his assistant, A. F. Mayo, who has been successfully identified with the many big past productions of his chief.

The studio formerly owned by the Standard, at Yonkers, N. Y., has been leased by

Mr. Shallenberger for Arrow producing purposes. Upon the inauguration of picture-taking, which will be in about a fortnight, Mr. Hansel will make his headquarters almost entirely in the Arrow studios. The executive offices of the Arrow Film Corporation will remain, for a while, at 71 West Twenty-third street, New York City. Later on they will be moved uptown.

Internationally famous stars of the stage and of the screen will be seen in forthcoming Arrow releases. The stories will be written especially for Arrow pictures by the best known and most capable American authors and playwrights. These stories will be put in scenario form under the plan devised by Mr. Shallenberger for the perfect co-ordination of all units for production, collaboration by story writer, scenario writer and director.

The scenario, advertising and publicity departments will be in charge of Albert S. Le Veno, secretary and treasurer of the Arrow company.

Refusal of Increase Not Apt to Disgruntle Union

Operators in Milwaukee Ask for Larger Wage Scale, and While Exhibitors Are Not Likely to Grant Request, No Trouble Is Expected to Follow Stand

Special to MOTION PICTURE NEWS

Milwaukee, Wis., Oct. 12.

AT the regular monthly meeting of the Milwaukee Exhibitors Association, held in the club rooms of the Plankinton House, Friday afternoon, a committee was appointed to meet the operators' union Monday afternoon and take up with them the matter of increasing the wage scale.

The present contract between the operators and managers expired October 1, but nothing will be done until after the meeting Monday. Though the operators are asking for a slight increase, it is not thought likely that it will be granted them, on account of the business conditions the past year.

However, no serious trouble is looked for by either the operators or the exhibitors

in the case. Each understands the other.

The matter of waging a fight against the municipal dances which it is proposed to hold in the Auditorium, owned by the city, this winter was also taken up. Though the exhibitors maintain that it is unfair to compel them to help support a dance of this kind which seriously cuts into their attendance, it was decided not to take any steps in the matter at the present time.

According to C. H. Phillips, attorney for the exhibitors' association, "The moving picture men are opposed to the idea of public dances because we do not believe they will have the right moral influence upon the young people and because it is unfair to the picture men who are taxpayers."

J. W. MARTIN.

Young Reformers in Indiana Promise Film Uplift

Two Youths, Considering a Lack of Knowledge of the Industry an Asset for a Big Undertaking, Organize the International Theatrical Association and Scatter Vaguely Worded Literature Among Exhibitors, Who Are Asked to Join with a Payment of Twelve Dollars—Promoters Not Clear in Explaining Aims of Organization

AN organization calling itself "The International Theatrical Association," asserting as its chief objects "the destruction of censorship by cooperation," and "the destruction of the market of those concerns who do not produce good motion pictures," has been earnestly bidding for the attention of both manufacturers, exchange men and exhibitors for the past few weeks.

From its letter heads it would seem that its office is in Evansville, Ind. Its letters of appeal for support, addressed to various members of the trade, bear one of two signatures—either that of "M. H. Kraft, Acting President," or "International Theatrical Association, per H. E." Occasionally it varies to "M. Kraft, vice-President," obviously the same gentleman who is or has been also "Acting President."

The vague, rambling nature of the literature they have distributed in the form of mimeographed sheets makes it impossible to tell just how these gentlemen propose to accomplish their avowed aims.

Claims Made by Concern

What can be gathered amounts to about this:

(1) Every producer or distributor that becomes a member of the I. T. A. must place the "I. T. A. Emblem of Quality" (whatever that is) upon all posters, advertisements or film.

(2) All I. T. A. theatres must be supplied with service before any others.

(3) Judging from one of its "rules," there will be an "I. T. A. Board of Censors"—though "destruction of censorship" is one of the objects of this body.

(4) Exhibitors are supposed to pay \$12 a year. Producers or distributors are, as far as can be judged from the I. T. A. letters, admitted free of charge, as far as formal fees go. Nothing is said about "assessments."

What the organization of the I. T. A. is has never been explained. What its facilities for doing anything are is also a mystery. What its membership is remains an equally complete secret.

There is merely a monotonous and entirely unconvincing repetition of "The I. T. A. will do this" and "The I. T. A. will do that," and a distressing modesty regarding the very vital facts of the company's strength and personnel.

Has Its Eye on "Uplift"

Such statements as these, however, abound in its propaganda:

"The newly formed I. T. A. the concern which will be spoken of so highly within the next few months."

"We expect to have within the next few months at least 20,000 theatres under our protection."

"You are sure to receive increase in business." (This to a producer.)

"The I. T. A. will protect its members

against fraudulent censorship, even by force, or otherwise."

"Companies producing the wishy-washy, the grotesque, the morbid, and 'padded' plays will not be considered for membership."

"It is the duty of every American citizen to patronize the theatres of the I. T. A."

"Co-operation will kill the censorship within a year."

The case of the International Theatrical Association is pathetic.

Two Young Men Aiming High

"There is nothing to the firm," one prominent member of the trade declared a few days ago, after a thorough investigation. "It consists of two youths without any previous knowledge of the business, and their activities are confined at present to a little advertising film."

The motives of these young men are undoubtedly of the highest. Their aim is admirable. Their purpose is unquestionably sincere. But their means and resources are

pitifully inadequate to the gigantic task they have undertaken—unless they are hiding their light under a bushel.

To us there would seem little use for any concern or theatre to affiliate with them.

And for this reason, if for no other:

The Motion Picture Board of Trade of America has arisen to meet every possible need of the exhibitor, exchange man and producer. The names of those identified with it guarantee the accomplishment of every one of its aims and the carrying out of everything it undertakes.

The need which the I. T. A. has pointed out is very real. The existence of such a movement demonstrates, more forcibly than anything else could, the crying necessity for some remedial action.

But the industry has already taken it, for itself. The result is the Motion Picture Board of Trade. The Board of Trade makes the I. T. A. superfluous, even if that association could accomplish the impossible feat of making bricks without straw.

Hoffman Made Assistant to Peerless-World Head

Oldest Employee of the Releasing Company, in Association with President Selznick Two Years Ago, Leaves Office Managership for Production End, at Fort Lee, N. J., Studios

IT is announced that Milton E. Hoffman has been appointed assistant to the president of the Peerless-World Film, studio at Fort Lee, N. J. Henry Bayard, the present general manager of the Peerless studio, is moving in a similar capacity to the World Film's Paragon studio, also at Fort Lee, N. J., which will shortly be opened.

A little more than two years ago he became associated with Lewis J. Selznick when Mr. Selznick took over the old World Special at 110 West Fortieth street, New York City. Mr. Hoffman was the only employee of the old company retained when Mr. Selznick formed the present World Film Corporation. He took charge of the program and the offices, a position analogous to that of

executive manager, which he filled with conspicuous success.

Desirous of entering the production end of the business, Mr. Hoffman will take to his new field of endeavor great knowledge of the theatrical business, in which he formerly occupied a position of prominence. But most important of all, he is by common consent one of the ablest and most experienced film men in the motion picture field today.

Comparative youth, he is only 36, an alert and highly intellectual mentality and an urbanity which makes him popular with all whom he meets, are exceedingly valuable assets which Mr. Hoffman takes with him to his new duties. And to those assets are added the cordial good wishes of hosts of friends.

Associated Signs 10 Filmdom Lights for its Program

Among Those Who Will Play and Direct Are Tom Moore, Al Ray, Harry La Pearl, Charles K. French and Gertrude Bambrick, Former Biograph Leading Woman

THE Associated Film Sales Corporation of New York City, which recently launched the Associated program, has just signed ten of the leading lights of filmdom to play direct in their many companies. Tom Moore, the former Kalem leading man, and director, has been signed by the Associated to play in, and direct for the National company. Al Ray, the young director, has been signed by the Associated for five years.

He will direct for the Federal brand. Harry La Pearl, former producing clown with Barnum and Bailey's and the New York Hippodrome, who starred in the

MinA comedies, will play leads for Mr. Ray. Charles K. French will direct for one of the California companies of the Associated.

Will Rex will produce dramas for the Federal Company. Gertrude Bambrick, the former Biograph leading lady, Beatrice Allen, the stage favorite, and Lillian Wiggins, who used to star in Pathé releases, have all been signed by the Associated. The company is dicker for the services of several other stars, and producers, and expect to announce the names of several new additions to its already long list very shortly.



How Valeska Suratt
Will Bewilder Beholders
in the Coming Fox
Feature

A Few More Dashing
Costumes and Poses by
the Star of "The Soul of
Broadway"

"HOW MOLLY MADE GOOD" A NOVEL PICTURE

Burns Mantle, William Steiner, and Lawrence McGill have each contributed to the making of a film unique in the picture world. Mantle wrote the scenario, McGill directed the production, and Steiner took care of the technical end for the Kulee Feature Film Corporation.

The picture is "How Molly Made Good," and it concerns a newspaper assignment given "Molly" to interview twelve well known theatrical stars. These stars appear as their real selves in their real homes. Leo Ditrichstein, Henrietta Crosman, Robert Edeson, Lulu Glaser, Julian Eltinge, May Robson, Charles Ross, Mabel Fenton, Cyril Scott, Julia Dean, Henry Kolker, and Mme. Fjorde comprise the list of those whom "Molly" interviews.

Marguerite Gale plays "Molly," and the supporting cast includes Helen Hilton, William H. Tooker, John Reedy, Armand Cortes, Edward Sullivan, W. W. Williams, and James Bagley.

Mantle is dramatic critic of the *New York Evening Mail*, while William Steiner is a man of long experience in the picture field. Director McGill, successful as a manager of theatrical stock companies, has recently adapted his talents to pictures.

RUMOR FORECASTS NEILAN'S RETURN TO SELIG POLYSCOPE

Marshal Neilan, according to reports, is to return to the Selig Polyscope Company as a producer. Neilan is one of the most popular actors and directors in his profession and his forthcoming return to the Selig fold is the cause of many smiles among his friends identified with the Selig Company.

LIONEL BARRYMORE, METRO, TO STAR IN ROLFE PRODUCTION

Lionel Barrymore, a recent addition to the list of Metro stars, will have the stellar role in a Rolfe Photoplays, Inc., feature which will be put in production in a few days. The name of the photoplay has not been decided upon.

Ultra Raiment Swishes and Rustles in Fox Picture

"Soul of Broadway," Ready for Public Showing on October 17, Reveals Valeska Suratt in Bewildering Array of Gowns, Changed Every Forty Feet of Film

GOWNS whose number and beauty and daring will make audiences gasp, promise is given, will be displayed by Valeska Suratt in the William Fox photodrama, "The Soul of Broadway," which will be shown for the first time at the Academy of Music, New York City, for four days beginning Sunday afternoon, October 17.

Miss Suratt makes her screen debut in a riot of tone, hue, light, shade and color. In all she wears one hundred and fifty separate and distinct costumes. They were especially designed for William Fox by a celebrated artist of the ultra-modern school and represent an outlay of more than \$25,000.

She changes her attire throughout, including parasols, shoes, hats and hose, it has been estimated, every forty feet of moving film. It'll be a worth-while revelation—the observation is attributed to a de-

voted husband—to see a woman who can accomplish this.

"The Soul of Broadway" was conceived, written and produced for Mr. Fox by Herbert Brenon. It depicts the night life of Broadway's Great White Way. Among its scenes is an exact reproduction of the internationally famous Hall of Chance, recently closed in Paris; episodes in New York's Police Headquarters, the first time ever officially permitted; and striking views made at Atlantic City, showing the familiar haunts of the fun-seekers, the beach crowds, boardwalk promenaders, and finally a bird's-eye picture taken from an aeroplane, in which Miss Suratt makes a flight, as a part of the development of the play.

William E. Shay, popular and versatile screen favorite, heads a noted cast of players appearing in support of Miss Suratt, in the character of a misguided clerk. Infantile Jane Lee is also in the cast.

Cyril Maude Cast in "The Antique Dealer" for Premo

Role of the English Actor, Who Will Be Supported by Lois Meredith, Lionel Barrymore and Montague Love, Is Similar to His Stage Characterization of Grumpy

THE Premo Film Corporation, which has as yet released only one picture, has contracted for the services of Cyril Maude to star in its coming production entitled "The Antique Dealer." In this feature Mr. Maude, playing the title role, will be seen in a part resembling in respect to characterization, his famous legitimate role of Grumpy.

Exhibitors will in this way be enabled to secure a picture starring a brilliant actor in his favorite part and in a part which the motion picture public is undoubtedly waiting for.

The supporting cast of "The Antique Dealer" is composed of Lois Meredith, Montague Love, Lionel Barrymore, Lionel Belmore, Mrs. Cooper Cliffe, Will T. Carleton, Henry Carvall and Walter Craven. The first three mentioned are familiar figures on the screen, while the others, though not as prominent are equally as proficient.

The Premo Film Corporation, with headquarters in the Palace Theatre Building, New York, has laid plans to produce between eight and fifteen features during the coming year. In three of these Nat Goodwin will be starred. Mr. Goodwin appeared in the previous Premo release, "The Master Hand."

Harry Knoles, the executive manager of the corporation, directed Mr. Goodwin in "The Master Hand," and the success he achieved with that picture warrants the success of those to follow during the year.

FLORENCE LA BADIE SIGNS 2-YEAR CONTRACT WITH THANHOUSER

Florence La Badie, leading woman for Thanhouser, has declined an offer of a part in a Belasco production, and has signed a contract which will keep her with the Thanhouser forces for the next two years.

Quality-Metro Will Produce Features in the East

Bushman, Beverly Bayne and Marguerite Snow Leave California Studios for New York City, Permanent Headquarters of the Trio from Now On, in Production of Important Subjects—"The Yellow Dove," with Plot Based on International Secret Service Operations, First Picture Scheduled for Eastern Manufacture

"CALIFORNIA is just as good as ever for motion picture making, and I like it immensely, but New York offers facilities for producing elaborate features which outweigh all the considerations of climate and consistent atmospheric conditions which are the Golden Gate state's biggest assets."

This declaration was made by Francis X. Bushman at the Metro offices in the Heidelberg building early this week in announcing the fact that he intended making his permanent headquarters in the East. Mr. Bushman arrived in New York from the Quality-Metro studios in Hollywood, Cal., last Saturday, bringing with him the first print to reach this city of "Pennington's Choice," the latest production of the Quality Pictures Corporation for the Metro program and the first Metro release starring the beautiful Beverly Bayne with Mr. Bushman.

Mr. Bushman was accompanied by Miss Bayne, Lester Cuneo and Helen Dunbar. Other members of the Quality-Metro company in which Mr. Bushman and Miss Bayne are the stellar attractions reached New York early this week and will at once begin work on two important screen productions for Metro.

The first of these will be a picturization of "The Yellow Dove," a stirring romance of the international secret service by George Gibbs, which was accepted in manuscript form for screen production before its publication by D. Appleton and Company. The other production in which Mr. Bushman and Miss Bayne will be featured is "Richard Carvel," the great Winston Churchill historical romance.

Both these productions are planned on a scale somewhat more elaborate than the average high class feature, and in both Mr. Bushman and Miss Bayne will divide stellar honors. The interiors for both pictures will be taken in New York, while for the exteriors of "Richard Carvel" Mr. Bushman and Miss Bayne will go with their company to Maryland and Virginia to obtain the requisite historical settings demanded by the Winston Churchill novel.

Mr. Bushman's latest picture, which will be released by Metro on November 8, a print of which he brought on with him from the Coast, is "Pennington's Choice." This is a drama of physical prowess and is a distinct contrast to Mr. Bushman's last picture, "The Silent Voice," in which he starred with Marguerite Snow. In "Pennington's Choice" Mr. Bushman battles with J. J. Jeffries and performs many other feats of manly endeavor.

Marguerite Snow, the other member of the triumvirate of stellar talent under contract with the Quality Pictures Corporation, will remain at the Hollywood studio until her newest picture, "Rosemary—That's for Remembrance," is



BEVERLY BAYNE, STAR OF THE QUALITY METRO PICTURES, DISGUISED AS A MERMAID ON A SUN-SMITTEN ROCK IN THE PACIFIC

completed. Then she, too, will come East.

Bushman to Begin Work Next Week

Until arrangements for a studio in New York for the Quality-Metro companies are completed, Mr. Bushman will use the Rolfe Photoplays, Inc., quarters in West Sixty-first street. With Miss Bayne he will probably begin work there early in the coming week. Negotiations are already under way for a big Manhattan studio and will probably be concluded in the course of the next fortnight.

After Marguerite Snow's departure for the East, the Hollywood plant will be maintained by the Quality Pictures Corporation for such pictures as the Metro may deem it expedient to have produced there. The three Quality stars, however, Bushman, Bayne and Snow, will be permanently located in the East.

Mr. Bushman was decidedly enthusiastic about making his permanent quarters in New York. His trip East was one continued ovation; at many points where his train stopped numbers of photoplay enthusiasts gathered and cheered him, and his drawing-room compartment became a reception room.

Before reaching Kansas City, a Westerner boarded the train with a brace of prairie chickens, which he turned over to the chef of the diner, and he notified Mr. Bushman that these were the wild fowl he had promised him when he met him in Chicago on his recent return to the Coast from New York.

"Don't misunderstand me," said Mr. Bushman after the remarks which prefaced the announcement of his new plans, "when I contrast California's picture-making possibilities with New York's,

somewhat to her disadvantage. I am by no means unappreciative of the numberless advantages which the Golden Gate State alone possesses, but I also feel that everyone of these is more than compensated for by other still more important considerations, which can only be found in New York.

"New York, or its environs, offers facilities for half the scenes in a majority of the really big motion pictures and those which it hasn't actually got itself are readily accessible. Then consider the many settings which can only be had in New York.

Poor Old New York Defended

"As the nation's metropolis, necessarily it furnishes backgrounds quite impossible to obtain in any other locality. It is here that eighty-five per cent. of the really big things happen and, whether they like it or not, every person in the country has an interest in the metropolis which they do not have in other cities.

"Last, but by no means least, New York is, and always will be, the centre of the motion picture industry in this half of the world.

"These are the chief reasons why I have decided to make New York my permanent headquarters for the future.

"In 'Richard Carvel,' which I shall begin work on immediately after finishing 'The Yellow Dove,' I shall go to Maryland and Virginia, to secure the proper historical settings in the same localities where Mr. Churchill laid the scenes of his famous novel. In 'The Yellow Dove' there are many scenes which can only be taken in New York. I am tremendously elated over being able to produce it, for it is one of the most wonderful books I have ever read.

"It is a war story that has little war in it, but with an intensely, realistic and interesting plot based upon a series of incidents, real and imaginary, in international politics."

OHIO EXHIBITORS ATTEND M. A. NEFF'S FUNERAL

The funeral of Former National League President Marion A. Neff, who died in New York City October 6, was held in Columbus, Ohio, Saturday, October 9. Max Stearn, president of the Ohio State League, and W. R. Wilson, the secretary, left for New York at once as soon as the news of Mr. Neff's death reached Columbus, and made arrangements for the return of the body to Mr. Neff's native state.

A delegation of Ohio exhibitors met at the Chittenden Hotel on the morning of the funeral, where appropriate resolutions were passed. The delegation afterward attended the funeral. Prior to the departure of the funeral party from New York City, a private chapel service was held at which a number of representatives of the trade were present.

Thomas Play Collection for \$300,000 Raver Firm

The List Includes Twenty-Nine Stage Successes to Serve as Vehicles for Prominent Stars—
Length of Pictures to Be Governed by Requirements of Each Story

RUMORS as to the future activities of Harry R. Raver were set at rest with the announcement of the incorporation of the Raver Film Corporation with a capital of \$300,000 and a list of stockholders made up almost entirely of showmen friends of Mr. Raver.

Details are not available for this issue, but the general policy of the company was learned from the head of the new enterprise.

The Augustus Thomas collection of plays are to be produced in motion pictures. These include twenty-nine successes of the American stage. Prominent stars will be used in each.

No standard of length will be determined in advance; each production is to be staged according to the requirements of the story and will be exploited on an individual basis according to merit. Novelty is to be the watchword in staging and exploiting the Raver brand of production.

No precedent is to be followed except the selection of plays that have already registered successes and stars well known to the public. This type of offering Mr. Raver believes the public appreciates.

No stock of the company will be offered or sold to the public at any price.

The history of the Raver Film Corporation dates back to one year ago, when Augustus Thomas and Harry R. Raver disposed of their holdings in the All-Star Film Company, of which Mr. Raver was the founder and head.

Up to that time they had introduced to motion pictures for the first time such stars as Ethel Barrymore, Digby Bell, Gail Kane, Dustin Farnum, Thomas W. Ross, Lew Dockstader, Jane Cowl, Edgar Selwyn and others. Internal unpleasantness arose and Thomas and Raver stepped out. The All-Star failed shortly after.

Mr. Raver then introduced in America D'Annunzio's famous spectacle, "Caviria," with a dignified premier in the gold room of the Hotel Astor, which was attended by prominent New Yorkers. This was followed by a six months' run at the Knickerbocker theatre at two dollar prices for best seats, inaugurating for the first time in this country a standard scale of admissions for a motion picture.

Mr. Thomas soon accepted the enviable position of art director of the Charles Frohman Corporation at a salary rumored to be greater than that of the President of the United States. Offers for Mr. Thomas' plays were received from many film producing companies, but the owner was reluctant to dispose of them, believing if given a chance Mr. Raver would stage them better and exploit them more thoroughly than anyone else.

The Raver Film Corporation was then organized and the entire collection of plays taken over by the new company.

Mr. Raver has been through every stage of film production from the erection and operation of studios and labora-

tories down to the presentation of the finished picture on the theatre screen. This experience dates back to 1899. He is a close student of the picture and entertains high ideals. Nothing cheap or shoddy could ever find a place in any of his enterprises, and they have been many. He enters the field of production under his own name in the vigor of manhood with a determination to make first class pictures.

It is announced that the first scenario is in the hands of the producing staff and that the first private showing of this production would be made about December 1.

CONSTANCE TALMADGE TO SHINE FOR MINA IN COMEDY

During the past few weeks, MinA Comedies have been unusually active and several stars have been added to their coterie of leads. To secure comedies out of the ordinary run has been their aim, and the company have been receiving much complimentary criticism on their recent efforts.

Several of the subjects, such as "Alone in the City of Sighs and Tears," tend to burlesque and poke fun at more serious pictures, and, in doing this, present something novel in filmdom.

Constance Talmadge, who makes her



CONSTANCE TALMADGE

first MinA appearance in "Beached and Bleached," is well known to film fans. While with the Vitagraph Players, Miss Talmadge established a screen reputation for herself, specializing in comedy roles.

"Smiling" Bill Parsons, who needs no introduction, has also been recently added to the MinA forces.

Rena Rogers, a former Universal favorite, played the lead in the MinA release, "The Honeymoon Roll," and, because of her success in that subject, has been retained for future releases, making her next MinA appearance in "Alone in the City of Sighs and Tears."

HELENE ROSSON STARS IN TWO-REEL WESTERN FOR AMERICAN

Petite Helene Rosson, who, despite her seventeen years, is conceded one of the most brilliant young players in motion picture work, is the star of "The Terror of Twins Mountains," a stirring Western drama in two reels, produced by the American Film Company for release in the regular Mutual program, September 27.

In this story Miss Rosson delivers a



HELENE ROSSON

pleasing characterization. E. Forrest Taylor appears in support of Miss Rosson, assisted by a cast of American-Mutual players.

The locations used in the picture include some of the most wildly beautiful in the scenic studded Santa Ynes mountains.

BALBOA ENLARGES ITS PLANT AT LONG BEACH, CAL.

The Balboa Amusement Producing Company, located at Sixth and Alamitos streets, in Long Beach, Cal., continues to grow. The concern has acquired an additional plot of ground, which is needed for more enlargements.

It consists of sixty feet frontage on Sixth street, adjoining the garage on the west. A two-story house occupies the site. It will be vacated by the tenants and made over to conform to Balboa's needs, and once. The studio's technical and scenic art department will be housed therein.

People passing the Long Beach baseball park recently noted the wrecking of the grandstand and bleachers. It is being done under the direction of the Balboa company.

TURN AWAY 3,000 FOR "DAMAGED GOODS" IN PORTLAND, ORE.

Special to MOTION PICTURE NEWS.

Portland, Ore., Oct. 11.

Three thousand persons were turned away from the doors of the National theatre here, the largest motion picture house in the city, October 7, at the showing of "Damaged Goods," a special feature film release of the Mutual Film Corporation.

Heavy applications for bookings in this territory are coming in from the surrounding territory.



Leads, Settings and Character Types from the First of the Pallas Pictures, "The Gentleman from Indiana," to be Released Through Paramount Pictures Corporation.



Ends: Winifred Kingston and Dustin Farnum, the latter as a Football Hero. Left center, The Town of Plattville, Ind. Right center, The Football Eleven and Some of the Town Types

SELIG PRESENTS V-L-S-E EXCHANGES WITH OIL PAINTINGS OF GRACE DARMOND

The Selig Polyscope Company has presented V-L-S-E exchanges with beautiful oil paintings of Grace Darmond, the youngest leading lady in the world, who stars in Selig Red Seal plays, including "A Texas Steer," "The Millionaire Baby," "The House of a Thousand Candles," and "A Black Sheep."

Each portrait done in oil measures 30 x 45, and is enclosed in a golden frame three



GRACE DARMOND

inches deep. It is believed that these oil paintings will prove most acceptable interior decorations for branch V-L-S-E offices. These paintings will be furnished exhibitors to take pride in beautiful interior decorations, for fifteen dollars each, which is about half the cost of these richly beautiful portraits done in oil and appropriately framed.

Hoosier Life Reproduced Faithfully in Pallas Film

Part of Studio Location Turned Into Small Town Like the Village Described in Tarkington's "Gentleman from Indiana," Novel Furnishing Material for the Picture

JUDGING from all indications in connection with the staging of the initial release of the newly organized Pallas Pictures in Los Angeles, this concern on the release of its first subject will establish a high standard as a regular program producing company.

As its first offering on the Paramount program, Pallas Pictures will present a film adaptation of Booth Tarkington's well known novel "The Gentleman from Indiana," starring the popular Dustin Farnum, under the direction of Frank Lloyd. With the assistance of Technical Director Earl Sibley at the head of a small army comprising the technical force and Dal Clawson in charge of the cameramen, Chief Director Lloyd is producing a subject that will create more than ordinary interest.

Part of the large premises of the Pallas Pictures plant has been turned into a small town of true Hoosier type. Countless wagon loads of dirt had to be hauled to present typical rural streets and buildings of every description had to be built, including a courthouse, church, post office, printing establishment, town hall and numerous other village structures.

To secure a rainstorm effect at night—in rainless California—Chief Director Lloyd had to use over 14,000 gallons of water, every gallon of which had to be hauled by auto trucks from a well three miles away. An entire circus had to be transferred to the Pallas Pictures property, where elephants, lady bareback riders, clowns and all the essentials that go to make up a popular organization of this kind.

A whirlwind political campaign with stump speeches, together with amazing torchlight processions, as in the days of old in the Middle West; a thrilling storm at night with buildings rocking in the wind and sheets of water washing down the windowpanes of the Main street stores; the same rainstorm in a grove of

cedars where was enacted the famous Booth Tarkington lightning flash when Harkless was captured by the Whitecaps, and many other big scenes ending finally with a terrific mob battle and the destruction of the entire town by fire, go to make up a series of events quickly following one another that will make this production one of importance to the film industry.

Another feature of the photoplay will be the staging of an actual game of football in the historic athletic stadium of the University of southern California. The powerful eleven of the Los Angeles Athletic Club, supported by their hardly less stalwart "scrubs," furnish the background for Dustin Farnum's spectacular reproduction of a 105-yard run through a broken field for a touchdown.

Director Lloyd has spent considerable time in securing the desired types of the story with remarkable result. Despite the fact that many scenes included over five hundred people his painstaking care in choosing the cast will readily receive its reward when the general effect is seen on the screen.

The staging of this immense production has caused considerable interest in Los Angeles and daily sightseeing trips are made by large crowds to the studio grounds. In one night scene Director Lloyd allowed the entire crowd of on-lookers to come into the picture, thereby gaining a mob scenes of most unusual strength.

Many unusual effects in day and night photography are being worked out with success by Dal Clawson and his staff of photographers which will add beauty to the film. Opposite Dustin Farnum appears his leading lady, Winifred Kingston, the balance of the cast including Herbert Standing, Joe Ray, Howard Davies, C. Norman Hammond, Señor Juan de la Cruz, Page Peters and Elsie Cort.

ANNA LITTLE TURNS OVER HORSE THIEF TO SHERIFF

The sheriffs of the vicinity of Santa Barbara, Cal., are saving their money to buy a gold medal. "To Anna Little, for Bravery and Courage," will be engraved upon it, and that is because Anna Little, the petite little star of Mutual-Mustang pictures, last



ANNA LITTLE OF THE MUSTANG (American) PICTURES IN FULL CAREER

week trailed a horse thief and cornered him so that the sheriff could catch him.

Anna Little's admirers will enjoy all the more, now that they realize that their favorite's bravery extends further than just to the "stunts" of her pictures, the daring work of the little actress. "Two Spot Joe" and "Playing for High Stakes" are among the new westerns which are being produced in which Miss Little will appear.

BUFFALO HOUSES SOON TO RAISE PRICES, SAYS RUMOR

Special to MOTION PICTURE NEWS

Buffalo, N. Y., Oct. 12.

There is an ever persistent rumor in Buffalo, that prices at local motion picture houses are soon to be raised. All the large houses will be included in this new policy. Fifteen cents will be the average price of admission instead of ten, which now prevails, it is said.

The managers say that this is the only hope if any money is to be made, under existing conditions of high prices for film and increasing expenses in the operating end of the house.

It is said a conference will be held in the near future, attended by local film men.

KEYSTONE ENLARGES STAGE SPACE

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 11.

In addition to the construction of the new administration building at the Keystone studios, additional improving is now being done in the enlargement of the stage space, made necessary by the use of larger sets. One set used this week covered the entire area of the Keystone plant at the time of its inception in 1912.

Horsley Picks Hunt for Centaur Animal Subjects

Producer Who Recently Directed "The Protest," a Three Reel Feature with Crane Wilbur, Has List of Successes to His Credit While with NYMP and Thanouser

JAY HUNT, who directed "The Protest," a three reel feature with Crane Wilbur, recently released as a Centaur Star Feature on the Mutual program, has been selected by David Horsley to direct the two reel Centaur features in which the Bostock animals make their appearance as motion picture actors.

It is a generally conceded fact that animal pictures are the most difficult of all subjects to stage, and in order to properly produce an animal picture a director of capabilities that range beyond the ordinary is required.

For this reason Mr. Horsley selected Mr. Hunt. It will be remembered that Mr. Hunt is the man who produced many of the Thanouser successes some years ago and who, until recently, put on a large number of excellent subjects for the New York Motion Picture Company.

His reputation in film circles is that

of a director who knows a play and can bring out all of its subtle points, taking it from the common rut and placing it on a plane above the average, in interest and beauty.

By placing Mr. Hunt in charge of a Centaur Feature company Mr. Horsley has two capable directors making animal pictures. The other director is Frank Montgomery. Each company produces a two reel picture every two weeks and these are alternately released on the Mutual program as Centaur Features.

The Bostock animals are used by each director, with Captain Jack Bonavita supervising the handling of the animals in both instances. This arrangement gives Mr. Horsley the best staff that could be gathered for making pictures of the nature of the Centaur Features.

Mr. Hunt's first animal picture is called "When Avarice Rules."

Universal-Chandler Car Breaks Non-Stop Record

In Trip from Mexico to British Columbia, Auto Carrying Five Passengers, Including "Animated Weekly" Camera Man, Covers 1,898 Miles in 127 Hours

THE Universal-Chandler six touring car broke all records for time, speed and endurance on its non-stop trip from Tia Juana, Mexico, to Vancouver, British Columbia. It covered 1898.5 miles in 127 hours and during that time the wheels moved continuously and the motor never missed a "shot."

The crew of the car comprised Don Smith, manager of the Chandler company; Al G. Waddell, automobile editor of the *Times*; Joe Waddell, cameraman for the Universal "Animated Weekly"; C. H. Hunter, a veteran motorist, and Jack Griffin.

The crew carried a letter of greeting from President G. A. Davidson of the San Diego Exposition to the mayor of Vancouver.

The car and its drivers arrived at Vancouver on the afternoon of October 1 from Tia Juana, Mexico, from which

point they started Sunday, September 26, on the long grind which carried them across the United States.

In order to make its record both crew and car were forced to terrific exertion. Approximately 127 hours were consumed in making the record trip from border to border, and during that time those who rode in the machine were forced to sleep on the run.

One of the notable feats in connection with the record-breaking trip was the tying up of five great railroads while the Universal Chandler crept across the Columbia River at Portland to the Washington side. Transcontinental and local traffic were suspended completely while Claude Hunter engineered the machine over frogs and switches for the four miles that make up the \$5,000,000 structure. Superintendent A. E. Patterson gave personal attention to details.

Mutual Helps Exhibitors in Local Daily Publicity

Company Issues Two "Clip Sheets," Containing Ready Made Copy Suitable for Use Without Change in Any Part of the Country

A PUBLICITY service to the exhibitor has been established by the Mutual Film Corporation.

The publicity department of the corporation this week announces in full operation a plan which puts prepared advertising for his house in his hands every week with copy available for his newspaper advertisements and his house programs relating to every release on the Mutual's program.

This is accomplished by the issuance of thousands of copies of two "clip sheet," publications known as *The Mutual Master-picture Ad and Press Sheet*, and *The Mutual Program Ad and Press Sheet*.

These carry advertising copy, press stories for newspaper consumption and

cuts. The cuts are supplied through each of the Mutual's sixty-eight branch offices, and the two clip-sheets are distributed from the same offices to the exhibitors in the territory served by each office.

A similar "press and advertising sheet, somewhat more pretentious and much larger, has been issued for the Mutual special feature, "Damaged Goods."

This plan involves the making and distribution of many thousands of electrotypes and matrices weekly.

These aids to the exhibitor are issued independently of the special press sheet. *Mutual Film News*, sent to 2,500 newspapers and publishers, and the Mutual house organ, *Reel Life*.

a directory of leading studies (not reproduced here).

The final strong point of *The Ledger's* motion picture page is found in the use of the "banner line" all the way across. Readers do not have the slightest difficulty in discovering the section of the paper given to pictures.

It would be hard to find a photoplay department of greater excellence and wider appeal than *The Ledger's*. We commend it to exhibitors as a splendid instance of what their local newspapers could do for them if they would. And we believe there is scarcely any community in which an organized effort of exhibitors can fail to make the newspapers substitute well ordered departments for the present haphazard method of handling picture publicity.

The newspapers ought to do it themselves. But in view of the failure of so many of them to do so, why should not exhibitors bring a little pressure to bear?

EXCELLENT VENTILATION SCHEME FOR SMALL THEATRE

The Star theatre, Lewiston, Idaho, a picture of which is shown on this page, is a good example of theatre enterprise in a small town. An excellent ventilating system was secured by placing along the whole length of the building on both sides independent windows four feet high swinging from their centers. The seating capacity is 494. The house is equipped with a Power's 6-A Mercury Arc Recti-



THE STAR THEATRE, LEWISTON, IDAHO, A WELL CONDUCTED HOUSE IN A SMALL TOWN

fier, a picture about 10-14 being projected on a Gold King screen.

The Star Amusement Company, which operates this theatre and four others, is incorporated for the purpose of running a string of houses. William Abbott, the president, is seen at the extreme right of the picture, and J. Herbert Miller, the manager, is second from the left.

MAKING A SMALL TOWN THEATRE SUCCEED

How a house in a town of 2,500 population can be made to succeed is shown in the case of the Gem Theatre, Hobart, Ind. Manager H. T. Coons, studying the needs of his patrons, is remodeling

THE WEEK'S BEST LIVE WIRE STUNT

When Paul Le Marquand, formerly active manager of the Empress, Omaha, Neb., was operating the New Cecil Theatre at Mason City, Ia., he made it a success by live-wire schemes, the most successful of which was the following:

He has a peculiar accent, probably because he is French. He got a girl to act as central for him and he took the Mason City telephone book. The girl started out. Say she called Mrs. Adam. She would say: "Hello. Mrs. Adam? Hold the telephone a moment, please."

Then Le Marquand would take the instrument. "Hello. Ees thees the Mrs. Adam, yes? Mrs. Adam, Mrs. Brown told mee to tell you ze New Cecil is showing ze moving picture, Trilby, yes? And, Mrs. Adam, Mrs. Brown said you should by all means go zis evening and see it, yes?"

About this time Mrs. Adam would say, "Who is this, please?"

Her answer would be another "Yes," and the telephone would hang up, leaving her wondering.

"I was there one night," said Harry Heyman of the World exchange in Omaha, "and there were people waiting their chance to get in. For inexpensive, efficient live-wire stuff, I don't believe I've seen anything in MOTION PICTURE NEWS to beat it."

his present place, which is a "store room show" with 240 seats, into a room 100 feet long inside, seating 350 or 400 persons. The new theatre will be strictly up to date. Two No. 1 Simplex motor-driven machines will be installed in the booth, and Manager Coons is arranging to make his house comfortable and attractive in every way.

His weekly house organ, though small, is issued in convenient size for ready reference.

HOUSE ORGAN SERIES, No. 3: INEFFECTIVE PUBLICITY

CIRCLE THEATRE PROGRAM

<i>Tuesday 21st</i> Frank D. Seraghy Jeffery Motor Cars Easton, Pa. <i>Business is Fine, Thank You!</i>	If you want Pure Candy go to DRALL'S 139 Northampton Street	Spalding Life Guard Bathing Suits, Amco Camera Supplies, Tennis Outfits, "Everything in Sporting Goods and Stoves" Chidsey & Green Northampton Street
The incentive which will cause you to attend a Business School is the position you secure. All our graduates of the past term are employed and we have secured positions for a number that did not finish. Send for the booklet entitled "Where Some of Them Are," and see for yourself the class of positions we fill. We want and attend the School then get positions worth while. Full Term Starts August 30 night School Starts Sept. 13 A. L. Jones, Prin. Phone 568	"Telly, trying to get her to consent to pose as the ugliest of the daughter-in-law. Telly, trying to get her to consent to pose as the ugliest of the daughter-in-law. Telly, trying to get her to consent to pose as the ugliest of the daughter-in-law." Send for the booklet entitled "Where Some of Them Are," and see for yourself the class of positions we fill. We want and attend the School then get positions worth while. Full Term Starts August 30 night School Starts Sept. 13 A. L. Jones, Prin. Phone 568	"DETTY" THE HUCKSTER Fresh Fruits and Vegetables EVERYTHING IN SEASON It will pay you to do your marketing here Frank E. Detweiler Circle Arcade Market
The Easton School of Business 22-24 Centre Square Easton, Pa.	THURSDAY, FRIDAY AND SATURDAY William Fox Feature TRAIDA BABA JEAN SOUTHERN WILLIAM SHAW AND HERBERT BRENON "THE TWO ORPHANS" (Continued on next page)	"DETTO" THE HUCKSTER Fresh Fruits and Vegetables EVERYTHING IN SEASON It will pay you to do your marketing here Frank E. Detweiler Circle Arcade Market

Always the Best All Ways

never since its inception has there been a time that THE AMERICAN EAGLE LAUNDRY did not do the most Superior Laundry work in the Lehigh Valley. The only persons who do not know this are folks who never sent their linen to this PARTICULAR LAUNDRY to have it HAND LAUNDERED. To prove our contention, we will do your usual order of shirts and collars FREE. There is a good reason why the most particular families send their linen to the

American Eagle Laundry

"RUBS" BULLMAN, President and General Manager
EASTON, PENNA. Motor Service

Reproduction of Pages 2 and 3 of the Weekly Program of the Circle Theatre, Easton, Pa. This is undoubtedly Good Advertising for Easton Merchants, But Not for the Circle itself. The Commercial Ads., if They Must Be Used, Should Not Overshadow the Theatre's Own Publicity.

Table of contents will hereafter be found every week opposite inside back cover.

THEATRES AROUND 'FRISCO BAY TO PUBLISH OWN PAPERS

In order to properly attract attention to the many great features now being booked by the motion picture theatres around San Francisco Bay several theatre proprietors have inaugurated the policy of publishing their own papers.

The first of these to make its appearance is the *Franklin News*, published by the Franklin theatre, of Oakland, Cal., for the benefit of its patrons. This is an attractive four-page sheet filled with illustrated comments on the films that are booked for future presentation.

Special attention is being paid to the releases of the Fox Film Corporation, which are shown exclusively at this house, and it is due largely to the enterprise of the producing concern in putting out advertising matter suitable for newspaper use, that the publication of this house organ was made possible. The *Franklin News* is distributed free to patrons and copies are mailed to all who will leave their name at the box office.

Several unique features have been incorporated in the new publication, prominent among which is a timed program, which shows for a full week in advance the exact time when any feature will start.

Considerable outside advertising has been secured and the expense of publishing the paper has been reduced materially. The Sequoia theatre, at Sacramento, Cal., is preparing to put out a similar paper, and another will be started soon at San Jose, Cal., by the management of the Liberty theatre, which is also featuring the Fox service.

15 PRIZES OFFERED TO PATRONS

The management of the Duchess theatre, Cleveland, has just started a novel profit-sharing plan in which fifteen prizes, including a five-passenger automobile, are to be given away to patrons who secure the largest number of coupons, each coupon representing an admission ticket.

A Comfortable Kitchen is secured by equipping it with A Gas Range A Gas Iron A Gas Water Heater

EASTON GAS WORKS

American's Grates "Light Six" New 1916 Haynes New Improvements Rearview Touring \$1,195 7 Passenger Touring \$1,400 Ready to Run Chevrolet Cars Touring \$750.00 Rearview \$750.00 Chevrolet Touring Car Model 400 Ready July 1st Kiefer & Steel Motor Co. 119-123 Northampton St.	A seven-reel production of Henry's immortal drama. Starring..... The Cavalier of Vandyke The Cavalier of Vandyke The Cavalier of Vandyke The Cavalier of Vandyke The Cavalier of Vandyke The Cavalier of Vandyke The Cavalier of Vandyke Diehl & Slack Co. Electrical Contractors 320 Ferry Street Electrical Fitters Electric Supplies	Agents for the Most Famous Electrical Appliances Best School Shoes in Town FOR BOYS FOR GIRLS The Educator The Educator The Educator The Educator The Educator The Educator The Educator Mayer's Shoe Store 417 Northampton Street
Everything the Best Joseph Van Doren Dues to Fancy Fruits and Vegetables EVERYTHING IN SEASON Circle Arcade Market	Running Water in Every Room Hotel Easton Re. C. Williams, Prop. Easton's Newest Hotel European Plan, \$1.00 and \$1.50 Night and Weekdays S. Easton, Pa.	If it's DRUGS! HURLEY has IT Re. Prescription a Specialty (Pink Candies, Cigars, Toilet Articles, Stationery, Ice Cream, Soda Water, Etc.) Cigars and Phonographs Musical

AMONG THE EXCHANGES

CRESCENT CITY PICTURE INTERESTS SUFFER IN TROPICAL STORM

Exchanges operating in New Orleans were sufferers from the tropical hurricane that struck the city on September 29. Every one of them have lost from \$1,000 to \$2,000 a week as the result of the paralyzing of the mail and train service. All regular bookings for the Gulf Coast had to be cancelled or sent late, and this condition existed for more than a week following the storm.

Though exhibitors in the suburban districts were forced to shut down on account of the fact there was no electric power, houses in Canal street and the business districts were running full blast on September 30, the day following the storm. Several features booked to appear at Canal street theatres were necessarily postponed on account of the storm.

Virtually every theatre in the city suffered from the storm. Posters and lobby decorations were blown away, and at least two theatres were completely demolished. The damage to New Orleans property has been conservatively put at \$4,500,000, while twenty-seven persons were killed in the city proper and environs. The death list from adjacent territory is slowly reaching the 400 mark.

GOLDEN GATE EXCHANGE SELLS ITS SUPPLY DEPARTMENT

The Golden Gate Film Exchange, Inc., of San Francisco, has disposed of its entire supply department, the stock on hand having been taken over by Walter Preddy. This change was made to enable this exchange to devote its entire energy and all the space at its disposal to the film rental business, which is steadily increasing and which will shortly include the release of all the old Biograph subjects.

Improvements have recently been made in the exhibiting room in the basement, including the addition of a second projection machine. Sol L. Lesser, head of this concern, recently returned from a short business trip to New York.

FOX EXCHANGEMAN SECURES FIFTEEN CONTRACTS IN ARIZONA

R. E. Barron, formerly with the Pathé exchanges at Los Angeles and San Francisco, and now with the Fox Los Angeles office, has just returned from a trip of five weeks in Southern California and Arizona. In the latter state he went to call on seventeen prospects, the total number possible for Fox service in that state, and he secured contracts from all but two of that number.

Mr. Barron reports motion picture conditions very bright for the exhibitors in the copper mining district.

EXCLUSIVE RIGHTS TO "BIRTH OF A NATION" FOR 16 STATES, DECLARES H. A. SHERMAN

ONE of the biggest single film deals of the season was announced last week by H. A. Sherman, of the Sherman and Elliott Film Company, Produce Exchange building, Minneapolis. Mr. Sherman told *MOTION PICTURE NEWS* that he has obtained the exclusive rights to the "Birth of a Nation" for sixteen states. The deal is the result of more than six months of constant negotiation, during which Mr. Sherman has made six separate trips east for the sole purpose of discussing the proposition. The amount of money involved is not made public, but it is understood to be the largest sum concerned in any similar deal this season.

Mr. Sherman's firm will control the picture in Minnesota, Iowa, Kansas, Nebraska, North Dakota, South Dakota, New Mexico, Colorado, Wyoming, Montana, Nevada, Idaho, Utah, Arizona, Oregon and Washington. It has held the Wisconsin rights for some time, and has shown the film in that state to immense business.

"The Birth of a Nation" has been shown at a few points in Washington and Oregon, but with these exceptions it has never yet been seen in this vast territory, and the Sherman and Elliott Company is complet-

ing plans to cover the region thoroughly. Sixteen separate companies will be formed, each with its own organization, and with a whole state for its field.

The film will be booked the same as a regular theatrical enterprise, with a special advance man for each company, and will play the larger places as long as business warrants, then tour the smaller towns in order of their importance. Newspaper advertising and circus billing will be employed in heralding the showings of the Griffith masterpiece.

"Film conditions are excellent in the northwest," said Mr. Sherman to *MOTION PICTURE NEWS*. "We have the biggest crops on record out there, and the people are spending their money liberally. It is bound to be a great season for all manner of show enterprises, and the film business is jumping to the front with incredible rapidity. The 'Birth of a Nation' has been so widely advertised that the people are eager to see it, and we expect to find the entire territory rich in returns. When our plans are completed we will outline them in *MOTION PICTURE NEWS*, which we have found, reaches the entire trade throughout our territory."

EXCHANGE NEWS OF THE WEEK IN AND AROUND PHILADELPHIA'S HUSTLING OFFICES

GEORGE BEIHOFF, special representative and manager of the World Film office in Philadelphia, has just celebrated his second anniversary as a "World" man. Mr. Beihoff has the distinction of being the oldest employee under the present administration of World Film affairs. His friends in the company celebrated this auspicious occasion by a testimonial dinner held in New York. Since his coming to Philadelphia, the office has grown from two small rooms, employing four people, to its present large proportions. A three-story building at 1316 Vine street, is now occupied, employing fifteen people.

The Triangle Film Corporation expects to move to its newly erected building before the end of October. J. H. Butner, manager of the Triangle, when asked if the exhibitors would be forced to charge a certain price before making a contract with Triangle, said that while it was hoped and expected that exhibitors would obtain better than usual prices when showing Triangle programs, no stipulation would be made on this point.

H. G. Atwood reports everything humming, but especially notable are the large number of advance bookings on "The

Adventures of Wallingford," one of the newest Pathé releases.

C. Steen, manager of the Kriterion, says the office, after remaining quiescent all summer, has now been reorganized along with the general reorganization and Kriterion releases will begin to appear early in October and go on regularly.

Jean Marcus, of the Eastern Booking Company, finds his most popular films at the moment to be "The Melting Pot," "The Continental Girl," "Silver Threads Among the Gold" and "The Unwelcome Wife."

J. E. Bradenburgh, of 802 Vine street, has just received a large draft from Australia running into the thousands. This is for the purpose of purchasing two films. One is stipulated "The Toilers of the Sea." The other is left to the discretion of Mr. Bradenburgh himself.

TWO CANADIAN REPRESENTATIVES GO TO TRIANGLE

J. M. Cummings, special representative in Canada for the Mutual Film Corporation, and his assistant, A. F. Cummings, have transferred their activities to the Triangle Film Corporation.

LARGE BOOKINGS REPORTED BY ST. LOUIS OFFICES

The new Triangle offices to be opened in the near future in the Plaza building, St. Louis, now nearing completion, are being fitted up with steel safes and other appurtenances necessary to a film exchange. Floyd Lewis, who is in charge of Triangle affairs in St. Louis, is busy getting settled. The new Plaza Building is an appropriate structure for the Triangle office, as it is situated on a triangular plot of ground formed by the junction of Lindell boulevard and Olive street, and conforms to the shape of the lot. Mr. Lewis says the name of Plaza should be changed to Triangle, and has suggested the idea to the owners of the building.

C. S. Edwards, of the Pathé Exchange, at 3210 Locust street, claims that the motion picture business is looking up, and that the week ending September 25 was one of the biggest in the history of the St. Louis exchange. City Salesman Gebhardt claims that he has booked the serial "Neal of the Navy" in fifty theatres in St. Louis and East St. Louis, which is a high record for St. Louis. J. J. O'Neil, who makes the larger towns in Missouri, Iowa and Illinois, that get their service through the St. Louis office, has just returned from a trip through his territory, and he says the demand for big features and serials is increasing steadily.

J. W. Cotter and Roy Dickson have contracted to handle the entire output of the Kriterion Sales Corporation, consisting of twenty-one reels a week, for the territory covered by the St. Louis and Kansas City exchanges. The Kriterion office in St. Louis is at 3217 Locust street, and will be under the supervision of Mr. Cotter.

EFFICIENCY SERVICE FOR PARAMOUNT EXHIBITORS

The Famous Players Film Company, of New England, at Boston, sole distributors of Paramount Pictures in New England, have put into operation two beneficial departments. They have organized efficiency and publicity departments for the sole purpose of assisting Paramount exhibitors in every city and town in New England.

As an illustration relative to the publicity work, it will be the aim to send direct to patrons and others whom exhibitors wish to interest, advertising matter which will boost both Paramount and his theatre as well.

The efficiency service is furnished free. Any exhibitor who feels there is something wrong with his business can have an expert call and see if he can find the cause, and if possible, remove it. George K. Robinson has been chosen to handle these two departments, which are expected to work all kinds of good for Paramount throughout New England.

Incidentally, Marcus Loew has just signed up Paramount features for his twenty houses; the Shawmut, in Dorchester, takes on the service soon; Poli's Garden theatre, at Waterbury Conn., is making records with Paramount. Manager Goldstein, of Springfield, will run the service in the Colonial, at Pittsfield, Mass., which he has just bought.

"NEWS NOT EQUALED BY ANY PICTURE TRADE PAPER."—LEVY

Manager Joe Levy, of the Fox exchange in Omaha, is a booster for MOTION PICTURE NEWS while on the road and says he finds it pays.

"Our people are boosted by and are boosters for MOTION PICTURE NEWS, so taking my cue from them, I am, too," he remarked. "When an exhibitor asks me regarding a certain idea, where it originated, or when they ask me, as many of them do, about different trade papers, I refer them to your paper.

"In my opinion it is not equaled by any trade paper for motion picture men. I follow it closely, and I can recommend it to the exhibitor, certain that I am helping him.

"I know if an exhibitor reads such a trade paper as yours he is better equipped to make progress in his business. Progress for my exhibitors means progress for me."

That his policies, of which recommending MOTION PICTURE NEWS is only one, pay, is shown by the great increase in the Fox exchange's business in Omaha since it established here recently.

It has just completed moving into enlarged and much better improved quarters adjacent to Sixteenth and Farnam streets, the business heart of the city.

PRICE, NOT KAUFFMAN, GENERAL MANAGER OF CANADIAN MUTUAL

The recent statement in another trade publication from its Toronto correspondent that Phil Kauffman is now the Canadian general manager for the Mutual Film Company, is incorrect.

Mr. Kauffman was offered the position and intended accepting it, but was unable to annul his contract with the Famous Players Company of which he is at present general manager in Canada. Mr. Price is now the general manager for Mutual in Canada, having been appointed by Mr. Graham about a week ago.

To the representative of MOTION PICTURE NEWS Mr. Price stated that he intended to devote his full energies to the building up of the Mutual program in Canada and one of his first moves in this respect would be the establishing of his head office in Toronto instead of Montreal, where it has been formerly.

H. M. OSBORN, WASHINGTON, WEDS

H. M. Osborn, Washington, D. C., manager for Pathé, was married to Miss Annie E. Smith on October 9 and the newly wedded pair left the city at once. Owing to press of business this journey will be shortened, but a real wedding trip will await Mr. and Mrs. Osborn at a future date.

The morning of the wedding Mr. Osborn found his desk heavily draped in black, surmounted with wreaths of flowers, as a sad tribute to departed bachelorhood, offered by his associates. The boys of the exchange are planning a cheerful surprise for their "boss" upon his return.

METRO'S CANADIAN BRANCH SECURES ABLE PUBLICITY DIRECTOR

Edwin Bower Hesser, one of the youngest and most capable publicity experts in the amusement world, has accepted a position as director of publicity for the Metro Pictures, Ltd., the new Canadian branch of the Metro Pictures Corporation, at Montreal. In recording the achievements of this brilliant young man it is difficult to believe that he but recently reached his majority. When he was seventeen years old he arranged, managed and directed the tour of several noted lecturers, which carried them from coast to coast. The following year he was at once manager and advance agent for an operatic company in a tour of the South and Far West. Afterward he directed concert companies that appeared in lyceum programs in every state of the Union.

Two years ago Mr. Hesser brought the Famous Welsh Glee Singers to this country and conducted them on a successful tour in vaudeville and the Lyceum and Chautauqua circuits. Several members of this organization were drowned when the *Lusitania* was sunk. For more than a year Mr. Hesser was the special press representative of the old Kinemacolor Company in New York.

Mr. Hesser is thoroughly conversant with amusement enterprises and conditions in this country and in Canada. He not only conducted vaudeville and concert tours through Canada, but for a year he had a string of motion picture theatres, extending from coast to coast, which he supplied with a special program of films.

MORGAN TAKES IMPORTANT POST WITH PARAMOUNT

Oscar A. Morgan, resident manager of the Paramount theatre of Newark, N. J., for the past year, has resigned his position with that house to accept a post with the Paramount Pictures Corporation as press representative and advertising specialist with the Famous Players Film Exchanges of New York and Philadelphia.

The Paramount theatre of Newark is said to be one of the most beautiful picture houses in America, and Mr. Morgan had received the highest commendation for the manner in which he has handled this theatre. He will co-operate with the exhibitors in the district of Eastern Pennsylvania and northern New Jersey in their advertising, and also in the presentation of their pictures.

The New York exchange is under the management of W. F. Seymour, and the Philadelphia exchange under the management of Herbert Given. W. E. Smith, of the Paramount concern, is president of the Famous Players Exchanges. Morgan is in Washington at the present time on some special work.

FIRST ELM FEATURE SIGNED UP FOR THREE STATES

Linick and Melchior announce that their first feature release, "Was She to Blame?" has been signed up for Indiana, Illinois and Wisconsin. The Celebrated Players Film Company bought the rights for these three states.

CENSORSHIP THE ONLY CLOUD ON HORIZON OF KANSAS CITY TERRITORY

Despite floods, washouts, and other handicaps, the motion picture business in the Kansas City territory is at its best. Every exchange there reports a great increase in business and all the managers are of the opinion that it will continue to increase. They attribute the big business to the coming of cool weather and the general prosperous condition of the territory which they serve.

The only drawback to the entire business in that territory is the censorship in Kansas, and this, of course, works a hardship on the exhibitor, who is compelled by the exchange to pay ten cents a reel censorship tax. This is to take care of the state fee of two dollars a reel for the censoring of films that are shown in the state.

MORE V-L-S-E BRANCH MANAGERS PLANNING HOUSE ORGANS

Branch managers of the V-L-S-E who have watched the impression that "The Clansman," put out by E. R. Pearson, Kansas City manager, and "Pals," by Tom North, of Seattle, are making, are said to be considering the publication of similar periodicals so that the day seems not far distant when there will be a whole host of V-L-S-E publications, headed by the guiding spirit of them all, "The Big Four Family."

The influence of this latter publication, by the way, has spread so rapidly, and the activities of the organization it represents have grown so quickly, that consideration is now being given to increasing its size from eight to twelve pages.

PARTRIDGE REPORTS BIG ADVANCE BOOKINGS FOR DRESSLER FARCE

Joseph Partridge, manager of the New York branch of the V-L-S-E, reports that the advance bookings for "Tillie's Tomato Surprise," with Marie Dressler are phenomenal.

Mr. Partridge says that without exception, all of the leading exhibitors in the New York territory who are booking this feature are preparing big special advertising.

DAVIS, METRO EXCHANGE MANAGER IN PITTSBURGH, WEDS

J. E. Davis, manager of the Pittsburgh office of the Metro Pictures Service, is the latest exchange man to join the ranks of the benedicts. Miss Olivette Hall is the bride. Following the ceremony the couple left for a trip through the East. They will visit New York City, Philadelphia and a number of other cities.

Miss Hall was formerly connected with the General Film Company in Pittsburgh.

PATHE ISSUES ATTRACTIVE HERALDS FOR GOLD ROOSTER PLAYS

The Pathé Exchanges have arranged for a most attractive series of heralds for their Gold Rooster plays. A number of Pathé Exchange managers have written that they are the best heralds Pathé have used. The Chronicle Press, of Orange, N. J., are the printers.

CHANGES AND HAPPENINGS OF INTEREST IN FILM CIRCLES AT KANSAS CITY

MANAGER E. R. PEARSON, of the V-L-S-E Kansas City office, has opened a publicity department in connection with his exchange and it is doing the business. This was Manager Pearson's idea and has now been working about two weeks. It has proved of great benefit in the way of helping exhibitors who are using the V-L-S-E service in getting results from their advertising.

In this department are men whose duty it is to go wherever necessary and help the exhibitor in getting publicity for the exhibitor's house.

P. J. Hall, who has been Kansas City representative of the North American Film Company for some time, has resigned his position and is handling films of his own. A successor has not as yet been named.

The Triangle Film Company has opened offices in Kansas City at Nineteenth and Main streets. Large offices are used and a big business is expected by Manager J. M. Cummings. Mr. Cummings comes here from the Mutual of Canada.

Frank Gearing has accepted a road position with the Picture Playhouse Film Company. He will cover the Oklahoma territory.

Katharine Carroll has been in charge of the United Film Company's exchange in Kansas City since the resignation of F. L. Kiltz, who left some time ago to

take charge of the Mutual Film Corporation's office.

An office has been opened in Wichita, Kansas, by the Mutual Film Corporation. It will be under the direct supervision of the Kansas City office.

C. D. Struble, former manager of the General Film Company's exchange in Kansas City, has taken over the Monarch Feature Film Company and opened offices in the Gayety Theatre Building. The Monarch Feature Film Company was formerly owned by the Kansas City Feature Film Company, of which A. D. Flintom is the president.

FINDS EXCHANGE OFFICE WALLS USEFUL FOR ADVERTISING

"Did you ever think of the exchange office walls as a field for advertising?" asked Manager C. W. Taylor of the Mutual branch in Omaha.

"I find it a profitable idea to hang, here and there, in nicely arranged order, just as though they were decorations like a picture in the home, big photographs of stars, or one-sheet posters, or other pictures we might have that would fit. An exhibitor comes in, as many do, and sits down to talk with me. His eye alights on one of the posters or sheets. He inquires about it, and I sell them. I can name any number of sales effected in this way. Not long ago an exhibitor exclaimed, 'I didn't know you had that kind of sheet,' and he became a steady customer.

"Just back from the entrance are the standing signs, the large posters and other features we desire to call especial attention to. Then, in the aisle leading to the office, a visitor can see the slides, machines and other articles we have for sale. A merchant does this; why shouldn't an exchange man?"

PATHE'S WASHINGTON EXCHANGE ENLARGES QUARTERS

The Pathé Exchange, Washington, D. C., has recently enlarged its quarters, occupying now almost the entire third floor of the Bank of Commerce Building. Working overtime has become the order of the day. The Gold Rooster films have been heavily demanded, while the comedies have found a nich of their own as fillers for the feature programs. An inspection through the South shows increasing popularity for Pathé.

A recent visitor to the Pathé Exchange was H. L. Rockhill, operating houses in Roanoke and Lynchburg, Va.

GEORGE KLEINE OPENS NEW OFFICE IN CINCINNATI

A new Kleine office, to handle the features of the Kleine-Edison Feature Service, has been opened in Cincinnati to care for the increasing volume of business from that territory. The office will be in charge of H. A. Bugie, promoted out of the New York office, and will be located at 138-140 West 7th street.

NEWS EDITORIALS WIN NEWS-PAPER DEPARTMENTS FOR OMAHA EXHIBITORS

Exchange managers and exhibitors in Omaha are congratulating themselves that two of the three big daily newspapers have put in full motion picture pages within the last week. These pages run on Sunday only. To have a page, or at least a part page, every day, is the next aim.

Manager C. W. Taylor, of the Mutual exchange, is confident the campaign started and waged by MOTION PICTURE NEWS had a large part in getting the papers to undertake the full page idea.

Following an editorial by Mr. Johnston in the September 11 issue, exchange managers and exhibitors began calling upon the advertising and managing editors of the daily newspapers. At two of them they met pleasant interested gentlemen who readily considered the plan and within a few days appointed a certain member of their editorial staffs to handle the new page.

"We had been thinking about it, but our success had been held off by our reluctance to start anything," said Mr. Taylor. "When MOTION PICTURE NEWS pointed out the way and showed how sensible it was to make the demand, we made it. I and the exhibitors are glad we did it. We have not materially increased our advertising, either, only when it is all put together on one page it makes quite a showing."

The
UNIVERSAL
 presents
 The Distinguished Universal Star
HOBART
BOSWORTH
 IN
 AUGUSTUS THOMAS'S
 Dramatic Masterpiece
"COLORADO"

*Author of: -----"Alabama"
 "In Missouri"; "The Meddler"
 "Arizona"; "The Embassy Ball"*

**BROADWAY
 UNIVERSAL
 FEATURES**

A Masterly 5 Act Film Production of This Augustus Thomas Masterpiece

CAST OF CHARACTERS

Thomas Doyle, a College Professor. Hobart Bosworth
 Mary, his young wife. Anna Lehr
 Kitty, the Professor's young sister. Louise Baxter
 Frank Austin, of the U. S. Engineers. Jack Nellson
 Col. Kincaid, U. S. Engineer Corps, Ronald Bradbury
 Mr. Staples, Gambler and Stool Pigeon, Albert MacQuarrie
 Citizens, Miners, Prospectors, Ranchmen, Soldiers, etc.

Adapted for the screen by. Harvey Gates
 Directed by. Norval MacGregor
 Locations by. Charles Hickman
 Technical directing by. Frank Ormiston
 Properties by. William Carlock
 Costumes by. William Sorter
 Musical Program arranged by. M. Winkler
 Photographed by. M. Cook

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FOCUSING THE EYE ON THREE STRONG MOMENTS FROM A TRIO OF VITAGRAPH BROADWAY STAR FEATURES



"TO CHERISH AND PROTECT"

FASHION AUTHORITY TO DESIGN
GOWNS FOR MARGUERITE
COURTOT

Although the fact that Marguerite Courtot is being featured in "The Ventures of Marguerite," naturally makes this new Kalem series of interest to photoplay patrons in general, it is to the ladies that these single-reel dramas will present an especial appeal.

The reason for this is not difficult to find. By special arrangements with Russek, of Fifth avenue, these famous modistes will costume Miss Courtot for every episode in "The Ventures of Marguerite." Possibly the foremost authority on fashions in the country, Russek number among their patrons some of the most prominent members of the "Four Hundred."

"When Appearances Deceive," the first episode of "The Ventures of Marguerite," will be released by Kalem on Friday, October 29. The succeeding episodes will be issued every Friday. Incidentally, in an effort to assist exhibitors who desire to advertise this series strongly, Kalem will issue one, three and six-sheet, four-color lithographs for each episode.



"HEREDITY"

Shorter Films Are Among Vitagraph's Best Subjects

Five Coming Broadway Star Features Said to Be Equal in Story, Plot, Development and Photography to the Long Pictures in the Blue Ribbon Brand

ON every alternate Tuesday and Saturday the Vitagraph Company releases a three-part film story collectively named Broadway Star Features. These picture plays, while shorter than the Blue Ribbon Features, which run four parts and over, are their equal in story, production and photography, and are enacted by specially selected casts.

Commencing with the release on Tuesday, October 26, of the powerful dramatic story, "To Cherish and Protect," and continuing through November, the Vitagraph Company plans to give motion picture patrons five of the strongest three-part features listed under the name Broadway Star. "To Cherish and Protect," was written by William Vaughn Pettit and produced by William Humphrey.

In November, four Broadway Star Features will be released that combine the best work of author, producer and artists, and embrace subjects that appeal strongly because of their dramatic worth. The first

release of the month will be "For the Honor of the Crew," a drama of college life, written and produced by William P. S. Earle.

One of the most tensely exciting scenes in "For the Honor of the Crew," is the race on the Hudson with the cheering crowds, observation trains and the attendant river craft flashed on the screen. The cast will introduce William B. Davidson, Columbia '09, to the screen with James Morrison, who plays the lead, Edward Elkas and Muriel Ostriche.

Following "For the Honor of the Crew," the Vitagraph Company will release Seymour Galland's story entitled "Heredity," produced by William Humphrey, with an all-star Vitagraph cast. It is a story whose rapidly passing scenes depict the lives of two girls who, starting their careers in a founding asylum, travel opposite paths in life.

The working out of these two lives in pictured sequence developed a story that holds throughout its entire length. Carolyn Birch, Rose Tapley, Thomas R. Mills, Templer Saxe, Katherine Franek, Jay Dwiggin, Denton Vane and Mr. Humphrey were responsible for its enactment.

"Anselmo Lee," by Paul Kester, is a story of gypsy life embracing a romance of the Adonis of the tribe, in which a girl of high social position figures prominently, gives yet another angle to the dramatic screen play and offers opportunity for characteristic scenes that combine the wild life of the predatory tribes with the fantastic backgrounds of their woodland home. The players who journeyed to Lake Placid, New York, to enact the outdoor scenes included Antonio Moreno, Naomi Childers, Donald Hall, Frankie Mann and Nellie Anderson, the drama being produced under the direction of Harry Handworth.

The last of this quintet of feature pictures presents Maurice Costello and a star cast in "Saints and Sinners," a story of misunderstandings and jealous suspicions that separate husband and wife, written by Ouida Bergere and produced by Van Dyke Brooke. It is a strong emotional drama embodying dramatic action with that touch of heart appeal that stamps it a masterpiece. Associated with Mr. Costello in its enactment are Leah Baird, Adele de Garde, Garry McGarry and Mr. Brooke.

Cleveland Hopes for Every Man in State at Ohio Meet

All Exhibitors Have Received Rousing Clarion Calls to Attend the Convention, from October 19 to 20, at the Hollenden Hotel, with League President Herrington Presiding

Special to MOTION PICTURE NEWS

Cleveland, Oct. 12.

EVERY motion picture exhibitor in Ohio has received an invitation to attend the organization convention that will be held here October 19 and 20, on call of President Fred J. Herrington, of the Motion Picture Exhibitors League of America.

Sessions will be held at the Hollenden Hotel, with Mr. Herrington presiding. It is expected that a permanent alliance will be the result of this conference. This has been the goal for which Cleveland exhibitors have been striving for many years.

The question of Ohio censorship promises to play a prominent part in the convention, as a definite stand will be taken on that evil, as it is regarded by exhibitors.

President Ben. J. Sawyer, of the Cleveland local, has appointed these committees:

Finance—C. A. McGown, A. Mahrer, Frank Kenney, W. H. Horsey and Gus Schroeder.

Automobile—F. E. Simmons, George Heimbach, C. S. Horner.

Banquet—Ernest Schwartz, Frank Kenney and Sam Bullock.

Shows—Fred Brandt, E. N. Downs and M. A. Malaney.

Manufacturers—W. J. Slimm, Sid Bartlett and F. J. Schad.

Ladies' Committee—Mrs. S. E. Morris, Mrs. George Heimbach, Mrs. W. J. Slimm, Mrs. E. N. Downs, Mrs. F. E. Simmons, Mrs. F. E. Brandt, Mrs. Frank M. Kenney and Mrs. B. J. Sawyer.

Speakers—C. A. McGown, A. Mahrer and Frank Kenney.

Publicity—C. A. McGown, E. N. Downs and A. R. McCandish.

When the exhibitors reach the convention hall they will find it a veritable big flower garden.

The decorative scheme has been entrusted to Gustav Schroeder, who is responsible for the artistic floral decorations of many Cleveland theatres.

PAUL ALWYN PLATZ.

FILM NEWS FROM FOREIGN PARTS

NOVEL PUBLICITY METHODS AID SUCCESS OF PATHE "ELAINE" SERIALS IN BRITAIN

Special to MOTION PICTURE NEWS.

London, Oct. 4. **P**ATHE'S American serial success "The Exploits of Elaine," "The New Exploits of Elaine" and the "Romance of Elaine" are taking the British exhibitors by storm, aided by newspapers, billboards and other methods of publicity.

Three months ago W. A. S. Douglas, formerly "serial" manager for Pathé in this country, was sent by Charles Pathé to London with the prints of "Elaine." To Mr. Douglas is largely due the extraordinary newspaper co-operation which is being given. The *News of the World*, one of the largest newspapers in the world, with a circulation of over 2,000,000, was induced to run the stories of "Elaine" in its Sunday edition. Through its allied newspapers the stories will appear all over Great Britain. The arrangements with all these papers were made upon the basis of the entire number of thirty-six stories.

The publicity campaign was started six weeks before the date of release of the pictures—October 18. Special ten-hour trade shows were held in all the large cities of the United Kingdom at which the entire first fourteen episodes were put upon the screen. At intervals the projection was stopped and the exhibitors listened to speeches on the publicity program and other topics of vital interest. Refreshments of an elaborate kind were served at these showings, and the bookings obtained by the viewing of the pictures alone amounted to sixty-five prints. After the newspaper campaign was started twenty additional prints were necessary, making the remarkable total of eighty-five prints.

It is interesting to note that the wonderful success of "Elaine" prompted jealous competitors to start rumors to the effect that the great serial was pro-German. Mr. Pathé found little difficulty in putting a quietus upon these rumors.

It was found necessary to open up a special serial department office at 84 Wardour street, London, in charge of E. A. Boden, formerly Leeds manager for Pathé. The publicity for the serial was placed in charge of Phyllis Bruno, who in light of her achievements in getting publicity for the serial has shown herself a true "live wire" in the American sense. She designed the posters and organized the poster campaign and fine thirty-six-sheet posters were put up all over England. The London busses were also utilized and for weeks have been carrying

around huge signs advertising "Elaine" and "The Clutching Hand," the mysterious criminal whose doings dominate first fourteen episodes. The *News of the World*, at her suggestion, inaugurated a coupon contest by means of which vast numbers of velvet hats, known as "Elaine" hats because they are modelled on one which Pearl White wore in the character of "Elaine," are being given away.

Wearing one of these hats Miss Bruno walked the busiest streets in London, made up to represent Miss White. The crowds, already familiar with "Elaine's" pictures through the medium of the news-

papers, followed her everywhere. Stopping at a well known restaurant so many people followed her inside that it was necessary to close the doors. On leaving the restaurant a "bus," plastered from top to bottom with "Elaine" signs, was waiting for her and she rode around through the heart of the city the solitary passenger.

General Manager Dixon, of the Pathé London office, announces his intention of running two Pathé serials every week. Mr. Douglas, who is now in the United States with Charles Pathé as his assistant, will bring back to England with him prints of "Neal of the Navy" and "The New Adventures of J. Rufus Wallingford," and will make arrangements to put them on the English market.

BRITONS THINK HUGE FILM TAX WILL GIVE HOME TRADE A NEEDED IMPETUS

Special to MOTION PICTURE NEWS.

London, Oct. 4.

DETAILS of the English Government's Budget proposals to realize revenue by taxing imported films, are up to the time of writing, still lacking, and film men generally are in a state of lingering suspense as to the application of the tax.

From the Chancellor of the Exchequer's statement on the subject, it is understood that the value of the films imported into England every year is about £1,500,000, and the duty of 33½ per cent. on the value of cinematograph films imported into this country, is estimated to yield something like £400,000 in a full year. I have made enquiries on the basis on which the duty will be levied, but nobody seems to have any clear conception of the detailed proposals of the tax.

There can be no gainsaying that the tariff on films will give the British producer a tremendous impetus. He will be protected against foreign competition so far as prices are concerned, and if he consistently produces films of at least equal quality to those which have hitherto come from abroad, then the American exporter might be seriously affected. Some of the films which have emanated from the British studios are of undoubted merit, but these, when placed side by side with the American productions, have been very few. At the same time, however, they have reaped a rich harvest.

As S. M. Baber, of the Famous Players Company has said, "There has been a considerable amount of talk lately about the English exhibitor who, it is said, is very loath to book British productions. What is the reason? The exhibitor books a film entirely on its merits, or usually so, and

he evidently finds that the better productions are being made by the American companies."

Effect of New Taxes Uncertain

Messrs. Thomas A. Edison, Ltd.'s manager, A. F. Wagner, whom I approached on the matter, says: "It is impossible to say at this time what is likely to be the effect of these new taxes. There is no doubt but that the tax will give an impetus to the efforts of the British Producer, but it is by no means certain that there will be any serious reduction in the import of American films; if the tax is not strictly *ad valorem* (according to value) but some fixed rate for positive and negative prints respectively, without regard to the actual cost of production, then I think the tendency will be to reduce the amount of the "cheap" class of film imported into this country with, of course, the corresponding tendency to reduce the quantity of such film produced in America which, may after all, be a blessing in disguise."

E. H. Montagu, who handles all the Selig Polyscope Company's films says: "There is no question but that the tax will have considerable effect upon this trade in England, and will prevent the importation of the poor medium films of which the manufacturer or agent sells only a few copies."

FRED GRONBACK.

LILLIAN TUCKER CAST FOR IRISH PLAY OPPOSITE MACK

Lillian Tucker, the leading woman of the recent World Film Release, "Evidence," is rehearsing with Andrew Mack, and will appear in his Irish play, "Charles O'Malley," in the leading role.

She will play the character of an English woman, a type suitable to her talents.

Looking Ahead With The Producers

EQUITABLE SECURES WILLIAM COURTENAY AND OTHER STARS FOR IMPORTANT ROLES



ARTHUR ASHLEY

MARGUERITE LESLIE

WILLIAM COURTENAY

DURING the past week Equitable has consummated a number of engagements. In addition to the procuring of important plays and books, original stories from the pens of Equitable scenario staffs, some important fiction works and star players have been secured.

William Courtenay, at present starring in "Under Fire" at the Hudson theatre and recently seen as star of "Under Cover," will make his first screen appearance in a picturization of Maxwell Grey's "The Silence of Dean Maitland." Courtenay, during the time he has been appearing in stellar roles, has appeared successively under the direction of Richard Mansfield, Daniel Frohman and the Selwyns.

Marguerite Leslie, who made her first appearance on the American stage as Mrs. Ogden in "The Virginian," is now permanently with the Equitable Corporation and will make her first screen bow in "The Green Eyed God." Her work in "Arsene Lupin," "Nero," "Preserving Mrs. Panmure," "The Concert," "A Member of Tattersalls," "The Witching Hour," "The Gamblers," "The Money Moon" and as leading woman for Sir Henry Irving, brought her fame. Miss Leslie is a sister of Martha Hedman, and it was through Miss Hedman's influence that Miss Leslie was induced to adopt screen work. Her first work will characterize the Equitable program early in December.

Supporting William Courtenay will be Mary Charleson, as ingenue, last seen as star of "The Road o' Strife" and previous to that with Vitagraph, and Arthur Ashley.

Mr. Ashley recently appeared opposite Emmy Wehlen, while his work in a feature with Alice Brady commended him to the Equitable as an excellent opposite for Courtenay.

Marguerite Fischer, who begins work this week at the Fifty-second Street studio, will have Adele Ray with her under the direction of Harry Pollard in "The Dragon." Charles Seay, who is staging "The Fisher Girl" in which Muriel Ostriche, William H. Tooker, Clara Whipple, Ethel Langtry and Myrtis Coney are appearing, returned from Block Island and left immediately for Jacksonville, Fla., where the production will be completed. E. Mason Hopper, at work with Gail Kane, who will make her Equitable debut in "The Labyrinth."

Joseph Golden is working on "The Senator," in which Charles J. Ross, another Equitable star, will make his appearance. The company supporting Mr. Ross is now at Washington, where many scenes are being made.

RUSSIAN ACTRESS IN NEXT HARRIS FILM

The interesting role of "Rachel Cohen," in the Charles K. Harris Feature "For Sale a Baby," which is being produced under the direction of Perry N. Vekroff at the Kinemacolor studios at Whitestone, L. I., is being played by Sonia Massell, a Russian actress who came to this country after she had been a political prisoner in her native country, Warsaw.

Miss Massell studied music in Warsaw, and was also well educated in the languages. When she came to America a few years ago, she followed Madame Nazimova as the leading actress with the Russian stock players on the East Side of New York.

In "For Sale a Baby," Miss Massell plays the role of the wife of an old Jewish pawnshop keeper.

3RD "STANLEY" SUBJECT CONTAINS THRILLING ANIMAL SCENES

The third of the "Stanley's Adventures in Africa" series, which David Horsley is picturizing in the two-reel Centaur Features with the Bostock animals, is called "The White King of the Zaras," and is released October 28 on the Mutual program.

This episode of the series, which is a complete story in itself, recounts another group of adventures met by Stanley and his exploration party on their way to the Hidden City in Africa. Animals are used in profusion. One of the most thrilling of the animal scenes is that in which a panther



SCENE FROM "THE WHITE KING OF THE ZARAS" (Centaur—2 Reels—Oct. 28)

attacks the party as they wend their way through the jungle by elephants.

Besides the Bostock animals, a large cast is employed in this picture. The next of the Stanley series will be released November 11. The intervening picture will be supplied by another company under the direction of Jay Hunt.

"REEL MELODRAMMER" PRESENTED IN MINA RELEASE

"Reel Melodrammer" is presented in "Alone in the City of Sighs and Tears," the MinA release of October 14. It is a novelty offering in the way of real burlesque, beginning back on the farm and ending in the big city, where full play is allowed trick photography in showing the difference in speed between the rural villagers and the high-pressure city folks.

Rena Rogers, Russ Powell and Harry Fisher take the leads and get away with a bunch of laughs. Rena, as the simple country gal, is lured to the wicked, heartless city by Harry, the sleek city chap. Russ, her country lover, follows, saves the girl and routs the villain. The production is directed by William McCully.



A TRIO OF FALSTAFF COMEDIES FOR OCTOBER—"CAPERS OF COLLEGE CHAPS" (Oct. 11)—"BUSHED BUT BENEVOLENT" (Oct. 18)—"BING BANG BROTHERS" (Oct. 14)

HAZEL DAWN IN "THE MASQUERADERS" FOR FAMOUS PLAYERS

Henry Arthur Jones' drama, "The Masqueraders," which has just been converted into a photoplay feature by the Famous Players Film Company, with Hazel Dawn in the stellar role, will be released on the Paramount Program October 28.

It is the story of a high-spirited, beautiful girl who finds herself compelled by poverty to become a bar-maid at the local inn. David Remon loves Dulcie and attempts to persuade her to marry him. But Dulcie prefers to earn her own living.

Life at the inn, however, soon becomes

finds that her husband is a toper, and, when under the influence of liquor, is a very ugly-tempered man. As the years drag on, Sir Brice becomes more and more intolerable, until at last he openly humiliates Dulcie and insults her guests at a reception.

Finally David, who has remained faithful to Dulcie through all the years, in a desperate game, stakes his entire fortune against Dulcie herself. Sir Brice is penniless, having squandered his fortune, and he gladly offers his wife as the prize. After a nerve-racking battle of wits, David wins. It is not long before Dulcie, thoroughly disillusioned, accepts the verdict of the god of chance and finds a new happiness with the man whose love has remained constant.

In support of the star there appear Elliott Dexter, Frank Losee, Ida Darling, and Russell Bassett.

THREE NEW WORLD FEATURES UNDER WAY

Three new World Film features are under way in their studios.

Albert Capellani has in hand a production in which Clara Kimball Young is said to make the most pretentious appearance of her spectacular career. The name of this production will be shortly announced.

Holbrook Blinn and Alice Brady are cast for the leads in "The Rack," a tense drama of love and jealousy directed by Emile Chautard, who was so successful with "The Boss," in which Mr. Blinn and Miss Brady appeared.

"The Gray Mask" will serve to reintroduce Barbara Tennant to her admirers.

DE MILLE TAKES COMPANY TO DEATH VALLEY

The "Chimmie Fadden Out West" Lasky company, composed of Director Cecil B. de Mille, Victor Moore, Florence Dagmar, Tom Forman, Raymond Hatton, Camille Astor, Mrs. Lewis McCord and about forty cowpunchers, are spending this week in Death Valley, Cal., making exterior scenes of wild west life.

MADELINE TRAVERSE IS CAST FOR IMPORTANT ROLE IN PATHE'S "CLOSING NET"

In "The Closing Net," Edward José's Gold Rooster play adapted from novel by Henry C. Rowland, appears a girl with an important part, that of Leontine, the



MADELINE TRAVERSE

beautiful crook, who does some remarkably good work. Madeline Traverse is her name, and she is the daughter of Richard W. Trellegan, who was the proprietor and manager of a repertoire company which toured the United States and England for twelve years.

Miss Traverse can boast of a rather unusual racial mixture in her veins, her father being of Cornish descent and her mother of French and Russian parentage.

She was born in Boston and went on the stage at the age of fifteen. Among her numerous good engagements was one doing leading business with Rose Stahl in "The Chorus Lady."



HAZEL DAWN IN "THE MASQUERADERS" (Famous Players—October 28)

irksome to Dulcie, who is now ready to accept the first wealthy man who proposes to her. A charity auction is held at the inn, to help the family of a poor man, and Dulcie auctions off a kiss. David, bent upon preventing anyone from kissing her in public, bids every cent he has in the effort to gain the prize himself. But Sir Brice, a bon vivant, doubles his offering and adds his hand in the bargain.

Dulcie accepts the proposal, but soon

FLASHES FROM TWO OF THE LATEST LASKY FEATURES TO GO THROUGH THE PARAMOUNT PROGRAM



PAT REHEARSING FOR STAR'S "FIND OUT WHO IS FOLLOWING ME" ("THE CHORUS LADY") ("BLACKBIRDS"—Oct. 14) "YOU STAY RIGHT HERE!" (CLEO LAURA HOPE CREWS AS SHE RIDGELY IN "THE CHORUS LADY"—APPEARS IN "BLACKBIRDS" Oct. 18)

HORNE, DIRECTING "STINGAREE" SERIES FOR KALEM, MAKES EXCELLENT PROGRESS

SUCH excellent progress has been made upon the production work of "Stingaree" that the first episode of this new Kalem series has already been completed, and the second is now well under way.

James Horne, the director responsible for "The Mysteries of the Grand Hotel," is producing "Stingaree," and that it is a labor of love is evident from the manner in which this newest Kalem series has taken hold of him. A story which has drifted East from the Kalem studios, at Glendale, will serve to illustrate this.

According to this story, Mr. Horne was to have attended a dinner given in his honor. The hour at which the function was to be held drew nigh, but, to the dismay of the friends who had planned the affair, the chief guest had yet to present an appearance. A 'phone message to his home revealed the fact that Mr. Horne was still at the studio.

Forthwith, a committee jumped into an auto and broke all speed laws in getting out to Glendale. The men arrived just as

Horne was rehearsing one of the "Stingaree" scenes. Confronted by the committee, the Kalem producer stared at them blankly for a moment or two, until the reason for their presence dawned upon him. Then, with profuse apologies, Horne turned back to the stage, finished the scene, jumped into his "soup and fish" clothes and left for the dinner.

True Boardman is enacting the title role, and part of his enthusiasm is due to the fact that in playing "Stingaree" one of his keenest ambitions is being realized. Paul Hurst, who long ago won the appellation as "the best bad man in motion pictures," appears as the ruffian Howie, Stingaree's opposite. Others in the cast include Ollie Kirkby, Marin Sais, Thomas Lingham.

"Stingaree" will be issued at weekly intervals, in the form of twelve two-act episodes. Each of these subjects will be complete in itself, and, in accordance with the Kalem policy of providing exhibitors with the best in feature attractions, at no extra cost, will be issued in regular service.

VITAGRAPH MAKES "COLTON" SCRIPT IN RECORD TIME

Jasper Ewing Brady, one of the Vitagraph staff, was commissioned by Commodore J. Stuart Blackton to prepare a picturization of Cyrus Townsend Brady's military story, "Colton, U. S. N.," in the shortest possible time to complete a workable manuscript.

Mr. Brady was told to select the speediest stenographer at the Vitagraph studio and get busy. Commencing at 10 a. m. Friday, October 1, Mr. Brady began dictating and at 1 p. m. had completed the story, which included one hundred and eighty-five scenes and filled a book and a half with stenographic notes.

The stenographer began transcribing her notes at 2 p. m., and at 10 p. m. that night, with an hour for lunch, turned in the completed manuscript of forty pages. The dictating and transcribing occupied exactly ten hours of work, a record, so far as is known, for the writing and typing of a scenario.

The Vitagraph company contemplate producing "Colton, U. S. N.," in six parts, and releasing it as a Blue Ribbon Feature.



DIRECTOR JAMES HORNE MAKING SCENE FOR "STINGAREE," KALEM'S 12-PART SERIAL FROM E. W. HORNUNG'S NOVEL

COMIC, PSYCHIC AND POLITICAL THEMES FOR UNIVERSAL

Allen Curtis and his jokerites are completing the twelfth "Lady Baffles and Detective Duck" series at Universal City, in which the great detective played by Max Asher is again successful in baffling Lady Baffles, Gail Henry, when she attempts to kidnap the children of the king for Black Rudolph. The "pappers" are also safe.

"Love Eternal," a two-reel story from scenario by Bess Meredith, and being produced by Joseph DeGrasse, deals with the psychic.

The fight of a young mayor to clean up his city and the efforts of the politicians to use every circumstance to prevent him, forms the basis for "The Mills of Greed." This story is written by Lenora Ainsworth and is being produced by William C. Dowlan, who plays the part of the mayor. Gloria Fonda, Washington candidate in the Universal beauty contest, appears in the leading part.

FORMER STAGE DIRECTOR MAKING FIRST SUBJECT FOR RELIANCE

J. F. Butler, for fourteen years stage director at the Alcazar theatre at San Francisco, is now producing his first picture of two reels for the Reliance. The title is "The Cass-Janey Feud."

It is a story of the Kentucky hills of the early days with William Hinckley and Raymond Wells as the leaders of the two feuding families. The other principals are Marguerite Marsh, Porter Strong and Kate Toncray.

"JEANNE DORE," STARRING MADAME BERNHARDT, TO BE OFFERED AS BROADWAY UNIVERSAL FEATURE

"JEANNE DORE," which Madame Bernhardt has made for the Universal Film Manufacturing Company, is now complete, and will shortly be offered as one of the series of photoplay masterpieces under the Broadway Universal Feature brand.

This picture was produced by M. Louis Mercanton, who was responsible for the two other pictures in which Madame Bern-

hardt has appeared, "Queen Elizabeth" and "Adrienne Lecouvreur." M. Mercanton is a French-Swiss and was educated in England. He has been Madame Bernhardt's personal manager for over five years.

"Jeanne Dore" has been adapted by M. Mercanton from the play "Tristan Bernard," which Madame Bernhardt was presenting at the Sarah Bernhardt theatre, in Paris, when she was compelled to retire to undergo her operation. In brief the story is as follows:

Jeanne Dore's husband is addicted to gambling, and eventually loses all his money. He threatens to ask his uncle for money, but Jeanne Dore promises to sell her jewels to avoid disgrace. The husband pays no heed, and makes his request; but his uncle sternly refuses assistance. Returning to his wife, he finds that she has sold her jewels, and she hands him the money with which to pay his gambling debts. But he again gambles and loses the money that should have paid his debts. He totters home in a dazed condition. Fearing to meet his wife, and horror-stricken at his disgrace, he commits suicide on the doorstep. Jeanne Dore has a son. The uncle takes an interest in their welfare and places them in a newspaper shop.

When the son, Jacques Dore, reaches man's estate, he becomes involved in an intrigue with an unscrupulous married woman. He appeals to his mother for more money, and the mother refers him to his uncle, on whom they are both dependent.

The uncle refuses to give money, and, in an excess of rage, the boy murders him. He confesses the crime to his mistress, and mainly to get rid of him she aids his escape. Finding that the police are on his track, he takes refuge in his mother's shop, and is there arrested. A sensational trial scene ensues and he is sentenced to death. In prison he asks to see the woman who has caused all the trouble. This request comes to the ears of the mother, whom the boy has not asked to see. She goes to the woman and tries to persuade her to visit the lad, but the vampire obstinately refuses. Instead of telling the boy that his request is hopeless, the mother goes to the prison herself and poses as the woman whom he wished to see, thus sacrificing her own feelings for the sake of pleasing her unfortunate son and comforting his mind before he goes to his shameful death. A final scene gives a glimpse of the guillotine through a window.

The principal artistes who appear in "Jeanne Dore" were with Madame Bernhardt in the original production at the Sarah Bernhardt theatre, Paris.

GRAHAM, QUEEN FEATURE, ENTERS NEW ORLEANS EXCHANGE FIELD

Doc Graham, as manager of the Queen Feature Service, is one of the newest entrants into the exchange field at New Orleans. Mr. Graham is Southern distributor for Trans-Oceanic and Roland's feature film productions. He has headquarters at 108 Inn Hotel, Carondelet and Perdido streets, New Orleans.

WAR'S HORRORS DEPICTED IN THREE PART CENTAUR STAR FEATURE, "BLOOD OF OUR BROTHERS"



TWO SCENES FROM "THE BLOOD OF OUR BROTHERS," THREE-REEL CENTAUR FEATURE (Mutual—Oct. 27)

THE grimness of war, its devastating consequences and the fallacy of its purpose is the basis of "The Blood of Our Brothers," an allegorical war drama which David Horsley will release October 27 as a Centaur Star Feature through the Mutual program.

The story, which is written by Crane Wilbur, and is picturized in three parts, is heralded as one of the most forceful pleas against war and one of the most powerful appeals for universal peace ever projected by means of motion pictures.

The country in which the scenes of the

play are laid, the period of time, the costumes of the characters and the characters themselves have no connection with present situations. As the picture is produced, the locale is identical with no particular country and the characters are typical of no nation.

The principal characters are Kindheart, a shepherd, played by Crane Wilbur; Devotion, his wife, Celia Santon; Infirmary, her father, Ed Collins; Valor, her brother, Carl Von Schiller; Loot, a soldier, Doctor Rottman, and Lust, another soldier, Harry De Roy.

REMARKABLE PIECE OF REALISM SCREENED FOR "THE END OF THE ROAD," AMERICAN

ONE of the most thrilling and realistic scenes ever screened is presented in the American Mutual Masterpicture, "The End of the Road," depicting the breaking of the dam, which sweeps away a picturesque old mill in the forest.

This piece of realism is planned and handled by Director Thomas Ricketts. The mill is located at the bend of a stream, a hundred feet below the big dam built for this scene.

All was in readiness for more than an hour before the scenes were photographed, waiting for the release of water at the headworks in the mountains, which had been previously arranged for. The cameramen were stationed at different vantage points, the players were tense with expectation. Suddenly the flood came down. A roaring, murky rush of water tore open the dam and swept on toward the dilapidated mill, hugging against the sheltering

mountainside. The next instant a mass of wreckage was caught and borne onward by the swirling water.

Harold Lockwood does some heroic work in this scene. He goes down with the foot bridge, and the falling mill building misses him by an uncomfortably small margin. By chance, or clever calculation, he is saved from being buried in the ruins. He plunges into the water and has a terrific struggle to rescue Mr. Ahfe. Contending with the strong current, burdened by the dead weight of the half-drowned Jack, was no play—it wasn't even acting—it was stern realism. The hero finally reached the far side safely, though nearly exhausted.

Mr. Lockwood plays his parts straight through, does his own work and takes his own risks, without the assistance of substitutes or dummies. Realism is first with him, even at the cost of discomfort and even danger.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Keystone Censor Rules Put Film Man in Strait Jacket

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., Oct. 12.

DRASTIC new rules and regulations, including a vastly increased amount of "red tape," prescribing the methods to be followed by manufacturers or others in submitting films for the censors' approval, were published for the first time today by the Pennsylvania Board of Motion Picture Censors. The new rules are made to conform to the new censorship law that was passed in the Legislature last spring and they replace the rules that were based on the old censorship law that was repealed.

Although, by reason of the stiff fight put up by the Motion Picture Exhibitors' League of Pennsylvania, the last Legislature reduced the fee for examination of a film from \$2.50 to a \$1 and granted some other important concessions to the film men, the new rules made public today contain so many arbitrary specifications that they make the task of submitting a film for examination far more tedious and exasperating, in the opinion of most picture men, than is necessary for carrying out the purposes of the law.

One of the provisions of these new rules that is being criticised by film men is that a fee of 25 cents is charged for a substitute approval seal issued when the seal originally issued for a film is lost or becomes unfit for use. Moreover, a similar fee is charged when a reprint is used in substitution for a previously approved film that has become unfit for use.

Text of New Rules

The very exacting new rules and regulations, as prepared by Chief Censor J. Louis Breiting and his assistant censors, are as follows:

1. All persons submitting films, reels or views for examination by the Board, shall make application therefor on blanks provided by the Board with the signature of the applicant or a duly accredited representative of said applicant (see facsimile of application blank); and when duplicates or prints thereof are to be exhibited such application must be accompanied by a statement or an affidavit. (1) as to the number of duplicates, (2) that the duplicates or prints are identical with the film, reel, or view to be examined by the Board, (3) that any eliminations or rejections of the original have

been or will be made in each of the duplicates or prints thereof.

2. Each application for examination except for "Current Events," shall be filed with the Board at Philadelphia at least one week before the date fixed for the release.

3. Each application shall be accompanied by a separate money order or certified check, drawn to the order of the State Treasurer, covering the number of reels thereon at the rate of \$1 for each film or reel of 1,200 feet or less, or for each set, or series of views, and \$1 for each duplicate or print of each film, reel, or set, or series of views. One check for the amount due for a number of applications made at one time by the same person may be accepted.

4. The applicant shall furnish to the Board the name of the producing or manufacturing company and when possible the names of the players taking the leading parts, the number of extra or additional prints or duplicates and the description of the film, reel or set of views, in addition to describing the scenes depicted and the purposes intended to be subserved or lesson (moral or otherwise) to be conveyed by such film, reel or set or series of views.

5. All applications for films shall have the proper title inserted therein, applications marked "Title not reported" will not be accepted, and any substitution or change in the title thereof shall be made on or before the date of delivery of the reel, film or set or series of views. Such changes then will be permitted only when the film, reel or set or series of views is of similar length and of the same number of parts as the one substituted.

Time and Place of Examinations

6. All films, reels, or views will be examined or passed upon by the Board at the projection rooms selected by the Board in the city of Philadelphia, and at such other place as may be fixed by the Board from time to time, provided satisfactory arrangements are made by the applicant as to time and place for examination elsewhere.

7. Each film or reel (original or duplicate) shall have approximately four feet of film upon which shall appear first the seal of the state, followed by the words:

"Approved by
Pennsylvania State Board of Censors,"

with the certificate number of approval of the Board (see facsimile of the official stamp of approval), which stamp of approval shall follow the title of such film or reel, and WHENEVER EXHIBITED such stamp of approval SHALL BE SHOWN ON THE SCREEN TO THE EXTENT OF APPROXIMATELY FOUR FEET of film (except multiple reels covering one subject, when the stamp of approval shall follow the title of such film or reel and have a similar stamp of approval at the end or tail of such multiple reels) and each set or series of views shall have at least one slide or view with a similar endorsement, which official stamp of approval will be attached to the film, reel or set or series of views when approved by the Board.

8. Films, reels or views will be examined by the Board at the projection rooms in the order that the applications are received, and in the order that the films, reels or views are delivered to the Board for examination.

9. Films, reels or views, which have been submitted for examination for which application has been made in accordance with the rules of the Board, shall be delivered at the projection rooms of the Board at least three days (Sundays and holidays not considered as a day) prior to the release date and will be examined by the Board within forty-eight hours after the delivery (or sooner if possible), and returned the day following the examination (or the same day, if possible), provided the original receipt given at the time of the delivery of the film, reel or view is surrendered by the applicant receiving the same.

10. All films, reels or views to be examined shall be delivered to the Board by messengers, and shall be well wrapped in approved metal cases.

Must Submit Advertising Matter

11. All banners, posters or other like advertising matter used in connection with the display of the film, reel or view upon the request of the Board must be submitted at the time the film, reel or set or series of views is delivered.

12. If an elimination or rejection of any film, reel or view is ordered the applicant will receive prompt notice of such elimination or rejection, and if not agreed to by the applicant, such reel, film or view (upon request in writing within 10

days) will be re-examined in the presence of the applicant or a duly accredited representative, by at least two members of the Board, and final action taken by the Board thereon as promptly thereafter as possible.

13. All persons (exhibitors, operators, etc.) upon request shall be shown the written certificate of approval as issued by the Board by the holder thereof at the time the film, reel or set or series of views is delivered to them.

14. Any film, reel or view delivered to the Board for purposes of examination will not be re-delivered to the applicant until the examination thereof has been made and final action taken by the Board, and if so re-delivered upon request will lose its place or turn upon the examination list.

15. The approval seal as issued by the Board must be detached from the film, reel or view, if exhibited outside the state, unless the changes, alterations or eliminations, if ordered, have been made in the film to be exhibited outside of the state.

16. No certificate of a film, reel or view will be issued until the eliminations or cutouts as ordered by the Board from such film, reel or view are made, and until such eliminations or cutouts of the film, reel or view as submitted to the Board are delivered to and retained by the Board for the purpose of making comparison with the eliminations or cutouts from the duplicate or print of such film, reel or view, which eliminations or cuts of the duplicate or print will be returned to the applicant after such comparison is made.

Regulations Regarding Seals

17. If an Approval Seal, as issued by the Board for a film, reel or view has been lost or is unfit for use, a substitution thereof may be furnished by the Board, in lieu of the original approval seal, if the application is made by the same owner, exchange or lessee, setting forth the title of the film, reel or view, the name of the manufacturer, the name of the exchange, the state number, the number of parts, how many duplicates were applied for at the time the original application was filed, the date when the film, reel or view was originally released, and when said application is received and acted upon favorably by the Board, the substituted seal of approval will be issued upon payment of the sum of twenty-five cents by the applicant (if such applications are made in reasonable quantities).

18. A reprint of any film, reel or view to be used in substitution of a film, reel or view which has become unfit for use is out of service (not on the shelves) and which film, reel or view had been approved by the Board, may be exhibited in lieu of the original film, reel or view, if an application is made by the same owner, exchange or lessee, setting forth the title of the film, reel or view, the name of the manufacturer, the name of the exchange, the state number, the number of parts, how many duplicates were applied for at the time the original application was filed, the date when the film was originally released, and when

said application for substitution is acted upon favorably by the Board, a new written certificate will be issued as well as a proper approval seal by the Board, upon payment of the sum of twenty-five cents by the applicant (if such applications are made in reasonable quantities) and when the original written certificate of approval and the seal as used on the old film, reel or view are delivered to the Board.

19. Any member or employee of the Board may visit any place where films, reels or views are exhibited and must not be interfered with in the performance of his duties.

20. All complaints as to the fitness of films, reels or set or series of views now exhibited or hereafter to be exhibited shall be in writing, signed by the person making the complaint with his or her occupation and address, title of the film, reel or view and the place where last shown.

21. Any religious association, fraternal society, library, museum, public or private school or institution of learning or corporation of the first class, desiring to exhibit or use any films, reels or views for purely education, charitable, fraternal or religious purposes, shall make application therefor on blanks provided by the Board with the signature of the applicant or a duly accredited representative. Such application need not be accompanied by a fee.

22. Any manufacturing company or film exchange may have sufficient space in the projection rooms of the Board for a safe of the approved type in which all films, reels or views of the said company may be kept prior to examination.

23. Each member of the Board and the employees thereof will be provided with suitable badges or credentials which must be shown by the holder thereof to the proprietor or manager of the place where films, reels or views are exhibited or used.

KANSAS CENSOR ISSUES ANOTHER STRINGENT ORDER

The following letter has been sent to the exchanges and exhibitors of Kansas by the state censor:

Topeka, September 30, 1915.

"Dear Sir:

"As a result of some recent investigation by this department, I write to advise you that hereafter when films containing scenes which the censor regards as objectionable are presented for inspection, the persons presenting them will be given the option of having the objectionable parts cut out and turned over to the censor to be retained by him, or having the films rejected.

"Sincerely yours,

W. D. Ross,

"State Censor."

The obeying of this order will work a hardship on the exchange or the exhibitor that submits a film for censoring, provided that cuts are made by the censors. It will necessitate a new print of the parts cut out if the same film is to be used in other states after it comes from Kansas.

NEITHER JUDGE NOR JURY NEEDED WHILE FOSTER IS CENSOR

Sixteen exhibitors of Kansas City, Kansas, were cited to appear before the county attorney in that state on September 30, for showing uncensored films and films that had been submitted to the censors, who ordered eliminations made. The censors claim that these eliminations were not made.

This action is due to the activities of the Reverend Festus Foster, one of the censors, who for the last few days has been traveling throughout the state visiting the different picture shows to see that they run no uncensored films. He visited a number of shows in Kansas City, Kansas, and had two witnesses who signed a statement to the effect that the tail piece bearing the signature of W. D. Ross, State Superintendent of Public Instruction, was missing from the films. He then went to the county attorney and caused the exhibitors to appear. They were asked to acknowledge showing the film and were then told that they would not be prosecuted for the first offense, but if the offense was committed the second time the exhibitors would be prosecuted.

Mr. Foster, it would seem, is the judge and jury. If a few more of these citations are made it is going to arouse the exhibitors of Kansas.

CENSORSHIP BECOMING INTOLERABLE IN BRITISH COLUMBIA

Definite action against the unreasonable censorship in force in British Columbia will undoubtedly be taken in a very short time, as conditions are fast becoming intolerable. With the recent banner week of the Vancouver Universal exchange still fresh in the minds of many—a week during which, out of a total of 23 reels submitted to the censor, 13 were rejected—it is realized that a strong fight must be made on the whole institution of censorship.

Out of 20 Mutual Masterpictures brought into British Columbia, nine were rejected; five complete installments (10 reels) of the "Runaway June" serial were rejected; in the past few days the following pictures have been condemned from the Universal program alone: "The Second Beginning" (1 reel Big U); "His Last Act" (1 reel Rex); "Scandal in the Family," (2 reel L-KO); "Snatched from the Altar" (1 reel Nestor).

ATTEMPTS TO BAR THEATRES FROM OMAHA RESIDENCE DISTRICTS

An attorney in Omaha, Neb., representing a large number of people in various residence districts, he says, has filed petitions with the city commissioners asking that motion picture theatres be excluded from the designated districts. He introduced one series of petitions and they were found to be illegally incorrect. He had to get new ones. If his schemes go through, they will halt the erection of at least six new motion picture houses now under contemplation.

Attorneys for exhibitors say the council cannot act without a special ordinance.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to MOTION PICTURE NEWS

PREPARATIONS at the various studios are being made for the coming rainy season, and Los Angeles producers expect this year to be in position to continue production every day by the aid of artificial lighting.

Work has been taken up at the studio of the Fine Art Films Company to double the stage capacity of the enclosed studio, which will make it possible to have from four to ten companies working at one time. In addition another large exterior stage will be built. The L-Ko Company, which was barely able to make its releases during the last rainy season because of delays, is having an enclosed studio with a stage space of 70x150 feet. This will be lighted with Cooper-Hewitt lamps. Manager Abe Stearn is personally supervising the construction of this, and it is to be a surprise to Henry "Pathé" Lehrmann, now in New York, when he returns. Plans for the studio had been talked over and completed before he left for the East. Immediately after his departure the work was commenced, and it is the hope of Mr. Stearn



ETHEL TEARE AND BUD DUNCAN, OF KALEM COMEDIES, FEEDING AN ORPHAN

that it will be completed by the time Mr. Lehrmann arrives in Los Angeles.

Misses Norma and Constance Talmadge, late of the Vitagraph Company who came to the Coast and played with the National Company, have accepted offers of the Fine Art Films Company and began work in their first production there this week.

Motion Photography a New Process

Motion photography has been introduced in Los Angeles by Shipman, Inc. This con-

sists of making a motion picture of a person on large films, the exposures being practically as fast as those of the ordinary motion picture. Proofs are made from the films and patrons can then select the picture they desire. This manner of portrait making assures naturalness in that the exposures are made while the subject is in motion. The new process was invented by Joseph Shipman, a brother of Ernest Shipman, well known in the motion picture industry.

Scenario Writer Lanier Bartlett, of the Selig Edendale studio, is now preparing the script for the next subject to be filmed by Director Colin Campbell. This is an adaptation from the Rex Beach Alaskan story "The Barrier," in which Tyrone



THE UNIVERSAL-CHANDLER CAR LEAVING U CITY

Power will be starred. The script is not completed as yet, and therefore, it is not definitely known what size the subject will be.

Director Colin Campbell has just completed the filming of "Just As I Am," in a two-reel convict story with Edith Johnson, Wheeler Oakman, Harry Lonsdale, Eugenie Besserer and Will Machin in the principal parts.

A transcontinental feed was given at the Hoffman House by members of the Fine Art Films producing staff in honor of John B. O'Brien, styled "Gentleman Jack," director at the studio, who left Saturday for an overland trip to New York in his Stutz automobile. About one hundred photoplayers and friends were in attendance. An eight course dinner was served,

and goodfellowship speeches were made by practically every one in attendance.

"Inside Facts" Features Myrtle Gonzalez

"Inside Facts" is a two-reel subject being filmed under the direction of Richard Stanton at Universal City. This features Myrtle Gonzalez as the daughter of a large factory owner who is induced by the work-



JACK KERRIGAN AND DIRECTOR OTIS TURNER, STAR AND PRODUCER OF "PENNINGTON'S LEGACY" (Universal Broadway Feature)

men to investigate conditions in the factory, and as a result many changes are made for the betterment of the workmen.

Ulysses Davis, formerly director for the Vitagraph Company at the Santa Monica studio, is completing his first subject for the Universal, "The White Scar," of five reels, a Broadway feature starring Hobart Bosworth. As soon as this is cut and ready for shipment, Director Davis will take up the filming of another five-part subject entitled "Tainted Money," written by George E. Hall. A greater portion of the scenes for this will be made at the studio and in the slum section of Los Angeles.

By the end of the week "Sally's Blighted Career," with Edna Aug in the name part—that of Sally, not the career—will have been completed. Eddie Lyons appears in this in his favorite role, that of a cub reporter, and Lee Moran adds laurels to his records in the part of Detective Potts. The story is of the nature of a burlesque drama written by Messrs. Christie and Lyons. Other members of the cast are Albert MacQuarrie, Herman Phillips, Stella Adams and Harry Rattenberry. The scenes are laid around Sank Center, Kansas, and a big city.

A detective story entitled "The Ferret," with Dr. Frank Crane, age seventy-one, appearing as Detective Jarvis, is being made this week. The scenario is by, and the production in charge of Rupert Julian, who also plays the lead supported by Elsie Jane Wilson, Jack Curtis and Hal Cooley. "The Broken Coin" Company is again at work making the eighteenth of the series, and everything possible is being done for the organization at Universal City to aid them in keeping up with the releases. Grace Cunard, who was recently operated on at a local hospital, is now thoroughly recovered, and one of the first scenes in which she appeared since her stay at the hospital was that depicting a shipwreck in which she swims ashore.

"The Spell of the Hassayampa"

Director Joseph Franz will by the end of this week complete the filming of Ben Cohn's adaptation, "The Spell of the Hassayampa," which features Rex D. Roselli, Sherman Bainbridge and Edith Sterling.

"The Knight of the Range," is the title given the first Harry Carey five-reel western picture, filming of which was taken up this week by Jacques Jaccard. An excellent company of expert riders, ropers and actors have been secured for this. The story is written by Mr. Carey. Robert Leonard has written, and is producing "Idols of Clay," in which there are but three characters of any prominence. These parts are taken by Mr. Leonard, Ella Hall and Marc Robbins. The plot revolves about the present to a twelve year old girl consisting of a number of miniature models of clay.

The Allen Curtis Joker Company will next take up the filming of "A Quarter Century and Susan," wherein a farmer causes all the boys of the village to become desperately in love with his sister from her photograph. But the photo was taken twenty-five years before, and when the old maid arrives with her bird cage and pet cat, there is a regular riot—to get away.

How a crippled girl of a city's slums spreads happiness by copying quotations from the Bible and dropping them out of the window to passers, is shown in the photoplay being produced by Henry Otto at Universal City which is entitled "Manna." The scenario is by Olga Printz-lau Clark and contains a decidedly original plot. The cast includes Edna Maison, Olive Golden as the crippled girl, Luella Maxam, Harry D. Southard and Earl Page. "Those Kids and Cupid" is the title of a Nestor with Ray Gallagher, Billie Rhodes, Neil Burns, Harry Rattenberry and Stella Adams as principals. The boys of the neighborhood more than devilish, play a number of pranks about the home where a couple of lovers are loving, all of which is blamed upon the young man by the irritated father.

"Riches" Shows Effects of Wealth

A three-reel subject entitled "Riches," and showing the effects of wealth upon man in the changes of his characteristics by its influence, is being made by Richard Stanton from scenario by L. V. Jefferson. Mr. Stanton also plays the leading part, and opposite him is Myrtle Gonzalez. F. M. Wells, Gretchen Lederer and Hayward Mack complete the cast.

Application was made to the superintendent of the Los Angeles schools this week for two hundred young ladies to take part in a seminary scene for the Otis Turner-J. Warren Kerrigan five-reel subject, "Pennington's Legacy," adapted from the Meredith Nicholson story by Walter Woods. The superintendent of the schools first objected strenuously because as he explained all the girls of the schools are now "movie struck," and if they should take part in one picture he was afraid they might lose many of the scholars. Consent was finally granted when it was arranged for a number of teachers to accompany them. In the photoplay Jack Kerrigan is willed a seminary and goes to see the property, arriving there on graduation day. The locale of the early part of this story is Peru, South America, where Pennington has a number of sensational adventures and then returns to the States. After his arrival at the school, he finds the daughter of his Peruvian enemy a member of the graduation class. A series of incidents brings the young man and his old enemy together, and their differences are wiped out. Pennington is taken by Warren Kerrigan, his Peruvian enemy by Burtrim Grasby, and the enemy's daughter by Lois Wilson, one of the Universal beauties.

"The Measure of Robert Gray," a two-reel story by F. McGrew Willis, is being produced by Lynn Reynolds. The story reveals the sacrifices of a young man who unintentionally had sold bogus stock to his landlady. He returns to her all the money she has invested and is forgiven. There is a love interest in this story, the romance taking place when the youth is earning money to repay the landlady in a far off country. The name part is played by Sydney Ayers.

At the L-Ko studio, Director Craig Hutchinson is making a comedy around a disappearing bed. Besides the bed, Ray Griffith, Dan Russell and Peggy Pearce play important parts. Some decidedly

novel effects are secured for this, and one thrill is that of the bed, while occupied, leaping through a brick wall to the pavement, many stories below.

Universal Auto Trip Completed

The Universal Chandler automobile trip from Tiajuana, Mexico, to Vancouver, British Columbia, was completed in one hundred and twenty-seven hours. The trip was made without a stop, and the radiator contained Mexican water, and the tires Mexican air when it reached Canadian soil. The distance covered is eighteen hundred and ninety-eight miles, and during the time neither the engine nor the wheels of the car stopped. Many scenes were made during the trip for the Universal Animated Weekly.

The Kalem Ham Comedy Company has just filmed "Oh, Doctor," being a plumber's story with little Bud as the wielder of wrenches. For this a tank 18x40 and four feet deep was built. The picture will serve to introduce Murphy, the trade mark pig now four weeks old, who appears in a number of scenes, and controlled his temperament during the making of still pictures. This week the company is at Santa Barbara, where Director Rube Miller is making a mountain comedy.

Extensive preparations are being made by Director James Horne, of the Kalem Glendale studio, for the making of Australian desert scenes for the detective series entitled "Stingaree." The company is composed of seventy-five people and almost that many horses. They will go to the Mojave Desert, where they will spend several weeks. This series will consist of twelve episodes of two reels each, the first being laid in England, and later in Australia. The principals in the series are True Boardman as Stingaree, the bandit, and Marion Sais as the daughter of an English aristocrat who falls in love with the bandit and follows him to his native land. Other important parts are taken by Tom Lingham and Ollie Kirkby. Technical Director



THE CANADIAN VILLAGE SCENE IN "JORDAN IS A HARD ROAD" (Griffith Fine Art Films)

Paul Hearst has made a study of English architecture and furnishings of this period, and is having a number of very elaborate sets prepared.

The filming of "Live and Let Live," a three-reel story of society life, being directed by Cleo Madison and Joe King, was delayed this week because of an accident which befell Tom Chatterton playing the lead opposite Miss Madison. The horse he was riding stumbled and fell, throwing him. He received a bad scalp wound and a number of teeth were knocked loose.

Cummings Injured in Flying Leap

In the making of the second of the railroad series of the Universal, George E. Cummings received a badly fractured ankle in jumping from a box car to a flat car while the train was running forty miles an hour. The same feat was successfully enacted by Helen Holmes, who is appearing as Helen in the series which is being made under the direction of J. P. McGowan.

William D. Taylor has advised friends



OLLIE KIRKBY (Kalem)

that upon the completion of "The Diamond From the Sky" for the American Company, he will accept a position as director for the Pallas Pictures Corporation.

The menu card of the Pin Ton Sweet Shop, a fashionable place in Los Angeles, bears the following: Myrtle Stedman Special, twenty cents.

At the studio of the Liberty Film Company, San Mateo, the filming of "The Peace Maker" has just been completed with Sadie Lindblom and Frederick Montague in the principal parts, and the company is now making "Love Finds a Way." Al Lutthringer, late of the legitimate stage, has been added to the stock of this organization.

Daniel Gilfether, more than seventy years of age, this week asked for his first vacation since becoming a member of the Balboa Stock Company, almost two years ago. It was gladly granted, and Mr. Gilfether is now taking in the San Francisco Fair.

The work of filming another serial story

by the Balboa Company for release through the Pathé Exchanges has been taken up, the direction being in charge of Sherwood MacDonald. This story, as yet unnamed, was written and the scenarios prepared by Will M. Ritchey, of the Balboa staff, and Ruth Roland is being featured in the picture. It was originally announced that there would be a continuation of the "Who Pays?" series with Miss Roland playing the principal part, but no announcement has been made that this series is of that nature.

Billie Burke in a Shower

Billie Burke was this week showered with stale fruit, tin cans, sticks, rocks, etc., by players in a scene for "The Devil's Pepper Pot," the Scottish comedy drama being produced at Inceville. This was written by C. Gardner Sullivan, and tells the story of an American hoyden on a visit to her relatives in Scotland. She does not find the conditions pleasant, and attempts to leave in her high power automobile while disguised as a boy. A peasant discovers her identity, and arouses the villagers who give chase, hurling everything available, all of which scene is enacted during a prop rain storm.

The long distance telephone between Los Angeles and Chicago was used during the past week by Thomas H. Ince to engage J. Parker Reid, who will be remembered as associated with J. Searle Dawley, of the Dyreda Art Films, in the production of "Victory." Ince and Reid had been negotiating by wire, and the latter had decided to go to New York and accept another proposition. Ince caught him by the telephone a few minutes before he was to take the train, and the producer came to the West Coast instead of going to the East. He will act in the capacity of Advisory Director to Mr. Ince.

Charles Giblyn, director at the NYMP studio, who has been assistant to Mr. Ince in the production of the Billie Burke picture, has been absent from the studio for the past week, and is in danger of gangrene poisoning as the result of stepping on a rusty nail at the studio.

Five hundred men are taking part in the big war picture starring Frank Keenan, and numerous battles will be fought with blanks in the canyons of Inceville. Two hundred and fifty people in masquerade costumes took part in an elaborate ball room scene for a coming Bessie Barriscale picture.

The new western village built on the plateau above Inceville proper for a William S. Hart picture, has been completed. There are in all twenty-six buildings including every kind to be found in a western town. Ultimately this village will be entirely destroyed by fire. In this subject Clara Williams who will be remembered as the western girl playing opposite Mr. Hart in his first big production "The Bargain," has the same position in this cast.

Ground Breaking Ceremony for NYMP

The ground breaking ceremonies celebrating the beginning of the work on the new NYMP studio at Culver City, will be held some time during the coming week. Those who will take part with Thomas H. Ince are Billie Burke, William Desmond, H. B. Warner, Bessie Barriscale, Mary

Boland, Truly Shattuck, William S. Hart, Frank Keenan, Bruce MacRae, Frank Mills, Willard Mack, William H. Thompson and Harry C. Culver, Southern California real estate magnate and founder of Culver City.

Hal Roach, director of production for the Rolin Film Company, went to New York this week to confer with the officers of Pathé, Inc., relative to future productions of this company for the Pathé organization. The Rolin Company is the exclusive maker of the Phonofilm brand, and during Mr. Roach's absence the production work will be in charge of Dwight Whiting, general manager and treasurer of the company.



ADDA GLEASON (Lubin)

A large Sumatra tiger from the Universal Film Company's Zoo escaped from a cage at San Pedro early Saturday morning, and for two days kept the harbor's citizens in fear. The tiger had been taken to San Pedro late Friday to be used Saturday in scenes for "The Tiger Woman," the three-reel production being filmed by Norval McGregor and Paul Bourgeois. After getting out of the cage the tiger leaped upon one man, and after being shot at several times escaped among the small buildings along the wharf. All the animal trainers and keepers from Universal City were called to San Pedro, a distance of forty miles, and took part in the two days' search which ended in locating the animal under a lumber pile. The tiger was lassoed and recaptured.

Orrin Johnson Re-Engaged By Griffith

At the Selig Edendale studio, a company headed by Harry Mestayer and composed of Marion Warner, Betty Nathon, Harry DeVere, Will Sheerer, George Hernandez and Frank Clark, under the direction of Frank Beal, are making "The Far Journey," which will consist of three reels. Scenario for this is by W. E. Wing. In this subject, Pup, the year and a half old trained bull dog of Mr. Mestayer, will perform his fire eating act. This dog is thought to be the only one that will attempt to put out fire, and in one scene he puts out the fire caused from a lamp exploding and carries a child out of the room.

Orrin Johnson has been re-engaged for

a third Fine Arts Films subject by Messrs. Griffith and Woods, and will take this up as soon as he completes his work in "The Penitentes." The company producing this picture, under the direction of Jack Conway, is spending this week at San Diego.

An embassy ball was given at the Fine Arts studio for scenes in the Helen Ware subject, "Cross Currents." For this a duplicate of the East room of the White House was reproduced. The setting was 42x80 feet and 22 feet high, the actual dimensions of the famous East room. More than two hundred took part in these scenes.

"Tom Martin—A Man" is the title given a two-reel subject written by Wallace C. Clifton which is being produced at the Selig Jungle Zoo by George Nichols. This is a heart interest story taking place in a middle west town. The cast includes Guy Oliver, Fred Hearne, Lillian Hayward and Vivian Reid.

A one-reel subject entitled "Orders," which deals with the duties of a traffic officer, is being filmed at the Selig Zoo by Tom Santschi, who also plays the principal part. Robert ("Bob") Daly is directing the filming of "Jungle Justice," a one-reel animal subject featuring Fritz Brunette as a heartless woman. The story deals with the primitive passions and revenge of an African chief.

Elliott Dexter, star in Belasco productions, and playing the juvenile lead with Edmond Breese, will come to the Coast in the near future, players having been engaged by the Fine Arts Films Company during the past week.

Thomas Dixon to Become Producer

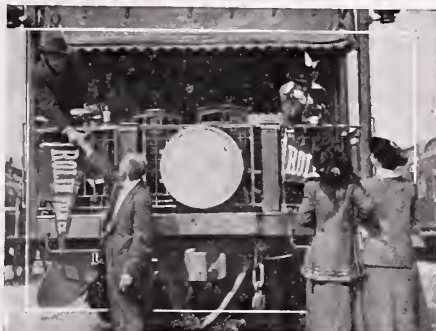
Thomas Dixon, Jr., who came to Los Angeles during the past week, and to the local press stated in interviewing that he was here to spend two hundred and fifty thousand in making a picture from his recent story "The Fall of a Nation," which would be even greater than "The Clansman," or "The Birth of a Nation," was a guest of Producer D. W. Griffith at the studio one day during the past week, and discussed the making of "The Clansman." Mr. Dixon also states that he is ashamed of the size of checks that are coming in to him now as royalty on "The Birth of a Nation," and it is hinted that the size of these leads him to make arrangements to enter the film producing industry.

"Naughty Marietta," adapted from the light opera of Victor Herbert and Rida Johnson Young, has been selected as the next vehicle for Lillian Gish. Claims are made at the Fine Art Films studio that "The Lily and the Rose," recently produced under the direction of Paul Powell, is the best dressed film with reference to settings and costumes.

The Essanay comedy company, with studios at Boyle Heights, are putting the finishing touches to another two-reel comedy.

"The Law of Duty" is a two-reel Reliance being made by Francis Powers, and deals with a situation of the present European war, in which the son of a former German general is sent to France to study, where he falls in love with his tutor's daughter, and at the outbreak of the war becomes a French army aviator. The German father

feels this disgrace keenly, especially after he has fought his way to the French frontier, and there commandeers the residence of his son's tutor and captures the son, but the father learns his boy he raised to be a soldier is in the employ of the German Government. Joseph Singleton, Daisy Robinson, Frank Bennett and Edward Harley play the important parts in the picture.



DIRECTOR HAL ROACH OF ROLIN LEAVING LOS ANGELES FOR NEW YORK

"The Cheat," an original photoplay by Hector Turnbull, has been prepared for production in which Blanche Sweet will be featured. This will be Miss Sweet's eighth subject for the Lasky Company, and filming will be taken up within a few days, the actress having arrived home from a vacation spent in the East.

Advice from Anita King, the Paramount girl, by wire, is to the effect that she is plowing through the mud some place between Buffalo and New York City, and that her hands are so swollen that she can hardly hold the steering wheel, but she will complete the journey and probably return in her car. She left San Francisco September 1, and considering the many difficulties she has encountered, it is considered she has made remarkable time.

First Goodrich Film Ready

The first Edna Goodrich Lasky subject has been completed by Director George Melford, and the company is home from Bear Lake Valley, where they spent several days, two of which they were snow-bound.

Wilfred Lucas featured in the Fine Art Films-Triangle subject "The Lily and the Rose," who has thought his brother lost for several months, has just learned that he is now sergeant-major in a hospital in Flanders.

The entire stage space of the Lasky

studio was used this week for making scenes in the gambling casino of Monte Carlo. The setting was reproduced from photographs, and is by far the largest stage setting this company has used. The setting was made on an adjoining half square by the workmen and put together on the Lasky stage. An extra staff of stage men were employed from noon one day continuously until noon the following day in order to complete the setting.

Horsley Invents a Useful Slate

David Horsley this week created another very useful article for motion picture making which is a slate to be used by the camera man in labeling each scene, the slate being photographed on the film before and after each scene. Mr. Horsley this week took up the making of a comedy entitled "Thank You, Sir," in which Billie Armstrong, late of the Essanay comedy company, is featured. Mr. Horsley took up this work so that he could personally make a trial of the hand made and factory made models of his new double exposure camera, and the Horsley Duplex Camera. The latter was designed by Mr. Horsley to be used especially for close-up making, and as this comedy has a number of such scenes, he will have ample opportunity to give the new device a very thorough trial. Tests of the scenes made up to this time show very remarkable results.

It was while engaged in this work that Mr. Horsley brought forth the other device which will greatly aid the camera men, directors and manufacturers generally. The camera man before photographing the slate, places a chalk mark through the diaphragm, and number on the slate that corresponds with the one used and indicates whether it is cloudy or sunshiny by checking either C. or S. A dollar watch points out the time the scene was made. In addition to this, there is space for making other notes by merely inserting them in chalk on the slate. On half of the opposite side are the letters O. K., and on the other half N. G. The slate folds up and is of such size that the camera man or assistant can carry it in his pocket. This will prove conclusively whether the unexposed or overexposed condition of the negative is due to the camera man or director and adds another to the innumerable innovations introduced by Mr. Horsley.

A washerwoman next door to his studio caused him to see the use of diffusers many years ago, because shadows from her clothes line would spoil his scenes.



TWO VIEWS OF THE NEW LUBIN PLANT AT CORONADO: Left, THE WARDROBE; Right, THE STAGE

JUST TO MAKE TALK

By LONGACRE

FRANCIS X. BUSHMAN, Beverly Bayne and supporting players have arrived from Los Angeles in New York, where they will be permanently located, making Quality-Metro features. O. A. C. Lund will direct.

It is worth one's while to glance through old issues of motion picture trade publications and note both the news and the quantity and quality of the advertising pages. There is probably no better gauge of the progress of the much discussed motion picture industry.

The news articles five years ago differed greatly from those of the present. There was the Motion Picture Distributing and Sales Company which had in its ranks practically every company existing at that time except the licensed concerns. There was Great Northern, Lux, Ambrosio, Rex, Imp, Powers, Victor and so on.

Then came the formation of the Universal with the New York Motion Picture Corporation bunch in it, and C. O. Baumann as president. Then one reads of rumors that a coterie of active Westerners headed by H. E. Aitken will form the Mutual. Then later came the dissolution of the Film Supply Company of America.

And so on, and so on.

But the difference between the news articles of past years and of the present day lies in the reading matter, not in the quantity or quality. Then, as now, new companies were forming and changes occurring, each of them seemingly all-important in its time. Persons variously concerned in the industry received "write-ups" then as now. In fact a quick glance at the news pages of a five year old trade paper would not reveal a great difference from last week's news page or next week's.

The exception to this lies before the reader's eyes in the shape of the only publication which has been progressive typographically.

But what a difference in the advertising pages!

In the old days an advertisement with an illustration was a work of art, something to be gloated over as soon as the boy dropped the paper on the magnate's desk. Black face type and heavy borders greeted the eye everywhere with a maximum of type and a minimum of white space. "Punch" was the magnum desideratum and everything else; even clarity was sacrificed to that.

An advertisement would start with a striking word regardless of whether that word bore any relation to the spirit of the advertisement or not. The films advertised were often sensational. "Rats of the Underworld," "Hyenas of a Great City,"

"Hounds of Chinatown." In short the advertising pages bespoke the best efforts of the film men of the day who had many other duties beside ad writing.

But now the advertising pages of the motion picture trade papers are equal in quality to those of representative publications of any other industry. Advertising men have been chosen for their ability as advertising men. The advertising pages of the best known weeklies of the country surpass those of the motion picture papers only a little in attractiveness, and that little is because the motion picture ad must carry some definite message while the national advertiser, so-called, often buys space to fill it with pretty pictures or attractive generalities.

The motion picture business could have afforded many years ago to hire specialized, highly-trained minds. Now it is realizing its own importance. The result surely is beneficial.

With the recent death of M. A. Neff, former president of the Motion Picture Exhibitors League of America, there passes away a commanding figure and a born fighter. Mr. Neff was always the most prominent figure in the exhibitors' councils. When he wielded the gavel he could thrust his chin forward, snap out his words and hammer on the table with greater emphasis than one would think possible.

Every movement, at its inception, must have some man who is heart and soul in it, who makes the movement his one passion in life. M. A. Neff filled that niche with the Exhibitors League.

As an instance of the spirit of fair play which has endeared Lasky and Paramount to exhibitors, let it be noted that the Lasky "Carmen" plays the Strand, New York City, opening October 31, at regular prices, the Strand getting the picture under its Paramount contract although both Paramount and the Strand could have made more money by playing the picture in some New York theatre as a special attraction. But both are keeping faith with the public, and with themselves.

Horace Plimpton's Plimpton Epic Film Company is rapidly getting into shape. Duncan McRae has been engaged as producer and Gertrude McCoy as leading woman. Both were with Mr. Plimpton at Edison. Wallace Irwin's "The Mystery of Black and White" is the first picture. The Authors' Film Company is the distributing concern.

-Thanhouser, with studios in the South and in the Hudson Bay country, will soon

be like England, the country on which the sun never sets.

That reminds one that reports from the Thanhouser ball say it was "some party" in the language of the player folk.

Old Doc Roskam refuses to down. He left his fillum hospital a few days ago in the company of Herbert Miles. When they returned they had contracted for motion picture rights to the world series baseball games. You can believe that no other concern will sneak a camera onto the field either. "Sniping" the series will be more perilous than "sniping" on the battle grounds of Europe.

Fred C. "Wid" Gunning, a pal of many years standing, has gone and got married. He did the wise thing. He went back and took as his wife the sweetheart of his boyhood. Mrs. Gunning was Helen Renick Fickhardt, of Circleville, O. May the worst of the future be better than the best of the past.

Scenario writers with "red-blooded" plots, not melodramatic but with human stories, can now send them to William H. Lippert, the new scenario editor of the Universal's Eastern producing forces. Mr. Lippert succeeds Raymond L. Schrock, who has been advanced to a directorship. One and two-reel comedies and two and three-reel dramas are especially desired. Mr. Lippert evidently means business, for he says that experienced writers will have first call. This is real stuff. The editor who says he wants stuff from the office boy, the janitor and the head waiter at his favorite lobster palace, is usually talking for love of hearing himself.

Pete Schmid, the Morosco press agent, has been bucketed into politics. Kind friends have nominated him for sheriff of Grantwood, N. J., on the Socialist ticket. Law breakers will never go wrong again if Pete reads them his unpublished press notices. Pete's pre-election publicity says he is going to run a high-brow jail and feed the inmates celery. Why, Pete, celery is a nerve tonic. No law breaker needs that.

Los Angeles is heard from by post card. Direct from the Cafe Bristol comes word that the Scream Club has been in session with the feed all devoured and the bar closed. The signers are Ken O'Hara, New York Motion Picture Corporation; Ken McGaffy, Lasky; H. O. Steckham, Balboa (all sons of Erin); Bennie Zeidman, Reliance and Majestic (not Irish); Clark Irvine, World; Fred Palmer, Keystone, and our own J. C. Jessen. Then there are local

jokes, but they are lost to posterity through being illegible. They remind one of the man taking inventory accompanied by a bottle of whiskey. His last item was "one revolving door-mat."

Geraldine O'Brien, late of "The Miracle Man," has been engaged to play the leading role, that of a wild erratic girl, in "His Wife," which George Foster Platt is putting on at Thanouser. At least that is the sum and substance of a many hundred word press story out of which the press is hereby extracted.

Members of the Reel Fellows Club of Chicago met recently. Permanent quarters were arranged for with the Movie Inn. The next meeting, November 17, will be in the new rooms. Other business was transacted, including bumping the annual dues from the former ridiculously low rates, way up to ten dollars a year.

Mabel Condon, well known and better loved around our own Longacre Square from several years of "making the offices," is heard from in Los Angeles. She is press agent for the Little Theatre, which opens October 11 with "Snow White."

IN AND OUT OF TOWN

Harry P. Caulfield, who has been business manager of Universal City, is back in New York.

Chester Barnett, World Film leading man, is vacationing at his home in Missouri.

CHANGES OF THE WEEK

George Terwilliger, director, will stay with Lubin, after all, for a year anyway.

The Associated Film Sales Corporation has just grabbed a whole handful of players. They include: Tom Moore and Alice Joyce, late of Kalem; Al Ray and Wil Rex, comedy directors; Harry La Pearl, former MinA clown; Gertrude Bambrick, late with Biograph; Beatrice Allen, stage favorite; Lillian Wiggins, formerly of Pathé, and William Parsons, comedian.

Milton E. Hoffman is now manager of the World Film-Peerless studios at Fort Lee, Henry Bayard going to the World-Paragon studios.

Mrs. Thomas Whiffen, well loved actress of the speaking stage, last seen in "The Beautiful Adventure," will play in "Barbara Freitchie" for Metro.

James Cruz, late of Thanouser, has been engaged by Lasky to play the villain with Edna Goodrich.

Earle Metcalfe, "Earl of Lubinville," star and leading man for several years, is now directing Billie Reeves in Lubin comedies.

Norma Talmadge and her little sister Constance, late of Vitagraph and National, are now with the Griffith-Triangle forces.

J. Allen Boone, former head of the Lubin press department, is now associated with Jake Wilk in the Authors Association Agency.

Duncan McRae, director, and Gertrude McCoy, leading woman, both late of Edison, are now with Plimpton Epic Features.

George O'Donnell, operatic star, is now with Vitagraph.

AT SAN DIEGO AND ABOUT THERE

FRANK REICHER, director of the Lasky Company of Los Angeles, accompanied by Carlyle Blackwell, leading man, and sixteen members of the company, arrived in San Diego Saturday, and registered at the U. S. Grand Hotel. San Diego harbor and some of the craft now in it are being used for staging some of the scenes in E. Phillips Oppenheim's story, "Mr. Grex of Monte Carlo." Included in the company is "Bob" Gray, formerly with the Lubin Company, who called on some of his friends at the Lubin studio in Coronado Saturday afternoon.

Lamar Johnstone was down from Los Angeles for a special engagement as Cal McCall in "The Vengeance of Cal McCall," written by Maudé Thomas, and filmed by the Lubin Company. Adda Gleason was leading woman in this two-reeler.

Two one-reelers were finished by the Lubin players the past week. One, by Julian Lamothe, was entitled "The Legend of the Poisoned Pool," an Indian story, in which Jay Morley and Mrs. Bronti played leads. George Routh played heavies, and Vivian Caples was the Indian maiden. Some of the scenes were taken at the Indian village at the exposition, and some of real tribesmen played their parts in fine shape.

The other play, "The Moment Before Death," also written by Mr. Lamothe, featured Marvin Mayo as the crazed scientist, Miss Gleason as his young wife,

and L. C. Shumway as his young medical assistant.

The Lubin players will be busy for the next few days filming a three-reeler entitled "The Convict King," which deals with the system of leasing out convicts, which has been in vogue in some of the southern states. This was written by Dudley Glass and Mr. Lamothe. The play calls for a special train, a convict camp in the back country and a session of the legislature, so there will be a heavy call on the "extra list."

The memento which Mr. Lubin presented to Capt. Wilfred Melville on the occasion of the reception at the opening of the studio during the former's visit here has been greatly admired by all who have seen it. It is in the shape of the Liberty bell, the company's trade-mark, worked in diamonds, and is highly prized by the recipient.

Violet McMillan, of the Lubin company, has returned to Los Angeles, and Maude Thomas, of the scenario department, has also severed her connection with the company.

The highly commendatory criticisms of Helen Eddy's work in "The Red Virgin," produced by the Lubin company, which have appeared in the eastern motion picture papers, are very pleasing to her friends here.

It is reported that Miss Eddy is now connected with one of the larger studios at Los Angeles. ALLEN H. WRIGHT.

Thanouser Writer Burrows After New Kind of Plot

Delver Lonergan, in Deep Search for Precious Scenario Material, Excavates "The Kaleidoscope," Christened by Him in Honor of That Short Toy with the Long Name

"A DISCIPLE of Nietzsche," the first of Thanouser's new Than-o-play brand of three-reelers, has brought to light the fact that the author, Phillip Lonergan, is the pioneer in an advanced school of photo-play writing. He is one of the regular Thanouser scenario staff.

His idea of a plot he illustrates by coining an apt phrase—"Kaleidoscopic plot." The action of the kaleidoscope, the ever-changing view, each a complete, systematic unit that links perfectly with the view that comes before or after it—that, he says, is the structure of the ideal plot.

"It is wrong to have a story hinge on just one climax," says Mr. Lonergan. "The public pays equally for every foot of picture, and each foot should contribute equally to the entertainment. I have seen stories where padding was offered as an excuse for creating atmosphere. A good plot, well acted, creates its own atmosphere; action that is plausible and clear can be stripped down to its barest machinery and no audience will ask more than that.

"To establish the relations of characters is absolutely a matter of action, and in drama particularly so. If the playwright will stop to analyze the matter, he will find that the swifter the action, the better is the opportunity for suspense, surprise and other dramatic elements.

"In 'A Disciple of Nietzsche,' the critics say, the denouement compels attention, and the climax caps the suspense surprisingly. One reviewer says that there is action enough in the last reel alone for a complete three-reel production. This admirably illustrates my point, for a dissection of the story will show that the earlier action is really what imparts to the third reel all of its force and—makes it so easy to write. I have always felt that action begets action; the more incident you get, the more of it seems to present itself for treatment; just like the kaleidoscope, which at every turn presents new possibilities."

WORK HASTENED ON ADDITIONS TO POPULAR PLAYERS STUDIOS

Work is being rushed on the large additions under construction at the Popular Plays and Players studios at Fort Lee, N. J., and it is hoped to have the improvements completed before bad weather interferes. The work is being done under the personal supervision of Herbert Blaché and Mme. Alice Blaché.

"Barbara Frietchie," a five-act feature, based on the Clyde Fitch dramatization of the famous war poem, in which little Mary Miles Minter is starred, and Guy Coombs is featured, is under production at the Popular Plays and Players plant.

LITTLE MIMI YVONNE ADDED TO LUBIN STOCK

Dainty, talented, lovable and beautiful little Mimi Yvonne, the seven and one half year old little leading lady, has been added to the Lubin Stock Company.

Little Miss Yvonne made her first pronounced "hit" in motion pictures in the titular role of "The Littlest Rebel." Since her debut in motion pictures, she has earned the endorsement of such producers as Herbert Brenon, King Baggot, Daniel Frohman, William Fox and others.

Her first appearance with the Lubin Company will be in the coming production of a strong dramatic story by Dr. Daniel Carson Goodman, which is now being produced by Director Joseph Kaufman with Vinnie Burns in the leading role.

POWER ENGAGED FOR PIKE'S PEAK COMPANY

Edward F. Power, who has been engaged to play characters, and act as assistant director, with The Pike's Peak Photoplay Company, has had a varied experience in all branches of the theatrical profession.

He began his stage career with the old Proctor Stock Company of New York City, graduating from that to the support of such well known stars as Grace George, Mary Mannering, Max Figman, Clara Bloodgood and Ezra Kendall.

For the last few seasons he has been in vaudeville, varying that with occasional picture work at the studios of Selig and Essanay.

"BIRTH OF A NATION" OPENS IN TEXAS

Special to MOTION PICTURE NEWS.

Galveston, Oct. 11.

The initial showing of D. W. Griffith's "Birth of a Nation," in Texas occurred at the Dallas Opera House, Monday night, October 4, where the theatre was crowded with two thousand people.

The "Nation" engagement has been billed for some time and the advance sale of tickets has been exceedingly large. The length of the engagement in Dallas will be two weeks, with matinee and night showings daily.

The Dallas *Morning News* said, "As the Iliad of Homer is to an acrostic by a joke-smith, so is 'The Birth of a Nation' to the ordinary run of one-reel screen dramas.

ROLFE USES ENTIRE STUDIO FOR BALLROOM SET

One of the most elaborate sets ever constructed for screen purposes in a studio in Manhattan was used at the Rolfe-Metro studios in West Sixty-first street in "The Woman Pays," in which Valli Valli is starred. The set was a ballroom and every inch of the large studio floor space was utilized.

More than \$5,000 worth of extra "props" were used in dressing the set, and special insurance was obtained covering the risk while the property was in the studio. The production of "The Woman Pays" was delayed for more than a week in order that Edgar Jones, who directed the picture, could have the use of the entire studio.



THE NATIVITY SCENE IN AMERICAN'S "THE MIRACLE OF LIFE" (Mutual). THE HUSBAND AND WIFE (PLAYED BY MARGARITA FISCHER) ARE SHOWN ABOVE AS THEY APPEAR IN TWO OF THE PICTURE'S CRUCIAL SCENES

Metro Fixes a Six-Month Season for Feature Runs

At the End of the Half-Year New Prints, New Paper and a New Advertising Campaign Will Be Used in the Re-Birth of the Picture

FOLLOWING the tried and successful example of the spoken drama in routing plays for a fixed and established season, the Metro Pictures Corporation will inaugurate a new motion picture policy by setting six months as the season for its feature productions. The season of the dramatic stage begins in September and ends in June. The Metro season will begin separately for each picture and after a run of six consecutive months a new season, with new prints, new paper and new campaigns in behalf of the successful feature offering.

President Richard A. Rowland in announcing the new policy said:

"Many superb pictures are released and go on exhibition in the theatres and after a successful run are lost sight of because the columns of the trade press are filled with reports and accounts of the newer productions.

"It is a mistake to judge a picture as good merely because it is new, or to disregard the profit making qualities of a big picture that has been running successfully for six months.

"We have settled on a six months period as the proper season for a motion picture feature because experience has demonstrated that after six months of continuous booking a feature requires fresh prints and fresh handling from an advertising point of view.

"When many thousands of dollars are carefully and judiciously expended in the making of a feature picture and a real success is turned out, it acts as its own best advertising medium and creates its own demands with the public.

"Last week in Syracuse 'The Soul of

a Woman' played for seven successive nights in one theatre and already a return engagement of three days next week has been asked for and arranged.

"It is our ambition that every picture goer shall see every Metro success, and accordingly we shall take each Metro picture in turn and at the end of the first six months' after its release we will give it new prints and new handling.

"This new season arrangement is only possible with feature pictures of extraordinary drawing power in the theatre and none save the really great pictures, the pictures that appeal equally to the human heart and mind, will flourish.

"Personally, I hold that no picture is really great unless it, among other things, inspires a strong desire with theatre patrons to see it again."

This new Metro policy will be inaugurated by the opening of a second season for "The Heart of Maryland," the great David Belasco play, in which Mrs. Leslie Carter is the star. This picture was produced by Herbert Brenon, who made "Neptune's Daughter," and was first released six months ago by the Tiffany Films Corporation through the Metro exchanges.

It was tremendously successful at the Hippodrome, where it played to 139,000 persons in eight days, and at other large theatres, and it has been playing continuously since the time of the first showing. Because it has been successful on its second and third showings at theatres, it has been decided to formally inaugurate its second releasing season with a campaign throughout the country, calling attention of the exhibitors to the great size and power of the production.

NEVA GERBER HAS PICTURESQUE PART IN MUTUAL RELEASE

Neva Gerber, the American (Mutual) actress, has a picturesque role in "Billie—the Hill Billy," the one-part American Beauty release on the Mutual Program of October 12. Miss Gerber interprets the part of a mountaineer's daughter—a child of the hills, whose wild artfulness makes a wandering artist fall in love with her. She is supported by a strong cast.

GRACE DARMOND HAS CHARMING ROLE IN "A MILK WHITE FLAG"

Grace Darmond, one of the youngest leading picture actresses in the world, will appear charming as "the daughter of the regiment" in Hoyt's "A Milk White Flag," in course of production as a Selig Red Seal Play at the Chicago studios of the Selig Polyscope Company.

Dead Exhibitor Hopes Galvanized Into Live Results

At First Regular Meeting of the Board of Directors of the Motion Picture Board of Trade Action Is Taken Against Problems Affecting the Industry Adversely

THE first regular meeting of the board of directors of the Motion Picture Board of Trade was held on Thursday, October 7, at the executive offices, 18 East Forty-first street, New York City.

Those in attendance were E. A. MacManus, secretary, general manager, International Film Service; John R. Freuler, vice-president, president, Mutual Film Corporation; Joseph W. Engel, treasurer, Metro Pictures Corporation; J. W. Binder, executive secretary; Nicholas Power, vice-president, president, Nicholas Power Company; W. Stephen Bush, of the "Moving Picture World; Max Stearn, director, manager, Majestic theatre, Columbus, Ohio; R. H. Cochrane, director, vice-president, Universal Film Manufacturing Company; W. W. Irwin, chairman, executive committee, general manager, V. L. S. E.; S. L. Rothapfel, director, manager Rialto theatre, New York; William A. Johnston, directors, editor, MOTION PICTURE NEWS; J. E. Brulatour, director, distributor, Eastman Kodak Company; P. A. Powers, director, treasurer, Universal Film Manufacturing Company; Wm. M. Seabury, general counsel.

Owing to the illness of J. Stuart Black-

ton, the president, John R. Freuler, president of the Mutual Film Corporation, presided. The executive secretary reported that thirty-eight new names of individuals and corporations had been received as applicants for membership since the last meeting.

A resolution was passed pledging the directors and individual members of the Board of Trade not to contribute any money or other assistance for any purpose connected directly or indirectly to any person whatsoever without the approval of the board of directors of the Board of Trade.

The board also condemned by resolution the action of the Ohio Board of Censors in prohibiting the showing of "The Birth of a Nation" in that State.

Walter W. Irwin, S. L. Rothapfel, J. W. Binder, William M. Seabury and E. A. MacManus were appointed a committee to draft a resolution stating the position of the Board of Trade as regards the proposed new constitution in the State of New York.

Cameramen from the several motion picture weeklies were on hand to film the directors as they arrived in their cars before the office building.

Fox Films Picked for Showing in Exposition Grounds

Pictures Will Be Run Exclusively in Army and Navy Building at the Panama-Pacific Fair at San Diego, Company Is Informed by Secretary Elder

THE William Fox films won first prize at the San Diego Exposition. Now the United States Army and Navy have conferred another signal distinction upon Mr. Fox's productions by officially selecting them to be exclusively shown in the Army and Navy Building at the Panama-Pacific International Exposition.

The following letter was received this week at the general offices of the William Fox Film Corporation at 130 West Forty-sixth street, New York, from W. W. Elder, special secretary:

"We take pleasure in advising you that the William Fox Film Corporation features are of unanimous selection for use in the

Army and Navy Building. For your information we wish to advise that these will be the only moving pictures shown by us on the grounds of the exposition.

"These arrangements were not made over night, as we have been watching your service for several weeks and we came to the conclusion that your photoplays would suit our purpose better than any other features which we have run for the past few months.

"On behalf of the Army and Navy, I take great pleasure in congratulating your corporation on the character of photoplays it produces. The photography, direction, details and cast we consider Class A."

Cobb Completes First Chapter of Universal Serial

An Octopus of Craft with Deadly Tentacles Almost Squeezing the Life Out of Competitive Business and Controlled by Sinister Financiers Furnishes Strong Plot for Henley

THE first episode of "Graft" has been completed. This is the name which the Universal Film Manufacturing Company has given to the big serial which is to follow "The Broken Coin," and will be written by sixteen famous American authors.

The work upon this production has already been started at Universal City, and Hobart Henley has been chosen for the leading role with Helen Holmes playing opposite.

Henley will be seen in the part of Bruce Larnigan, the young attorney who fights against the strongest odds to smash the graft syndicate, one of the most deadly criminal organizations in the country, while Helen Holmes is seen in the role of Doro-

thy Maxwell, his sweetheart, who takes her place by his side in the fight.

With the completion of the first episode of the big serial Irvin S. Cobb makes his debut as a scenario writer and adds this title to his long list of accomplishments. For the past four weeks he has been at work planning his plot, and he admits it was by all odds one of the biggest jobs he has ever undertaken.



HOBART HENLEY AND HELEN HOLMES, PRINCIPALS IN "GRAFT," UNIVERSAL'S NEW SERIAL.

"Graft" tells of the workings of the Graft Syndicate, an organization of big business men using illegal methods. Larnigan, district attorney, in his effort to break up the Syndicate, narrowly escapes death several times at their hands, only to be killed later when his horse, in a sudden and mysterious flight, dashes with him over a precipice into a river.

His son, Bruce, takes up the fight, and after a series of exciting events, is railroaded to prison by the gang, who succeed in enlisting the aid of his unsuspecting sweetheart, Dorothy, to "frame him up."

While Bruce is in prison, Stone of the Syndicate courts Dorothy, and when she refuses him, he taunts her with the fact that she is responsible for Bruce's plight. She resolves to aid Bruce in bringing the Syndicate to justice, keeping her plans secret even from Bruce.

On the eve of Bruce's release from prison, Dorothy discovers that the gang has planned to "get" him by having him shot by a thug in a covered automobile. In a man's disguise, she tricks the chauffeur away, warns Bruce, swerves the car aside when the marksman fires, and thus saves her lover.

Bruce, disguising himself, faces the world again, a free man, and renews his oath that he will know no rest until the Graft Syndicate is finally brought to justice.

BILL STINGER, ASSOCIATED, OUT OF HOSPITAL

Bill Stinger, who was injured a few weeks ago in a comedy, "The Movie Nut," released on the Associated Program, is now out of the hospital and back at work at the Banner studios in San Mateo, Cal.

PATHE TO RELEASE FOUR REEL BALBOA DRAMA IN COLOR

Pathé will release the week of November 3 "The Adventures of a Madcap," a four-reel drama by Balboa, and featuring Jackie Saunders. This picture has been colored by the Pathé process, since it was particularly adapted to this treatment,



LAURA OAKLEY, UNIVERSAL CITY'S CHIEF OF POLICE, WHO HAS JUST BECOME A BRIDE

showing as it does out-of-door backgrounds of peculiar beauty.

Miss Saunders is supported by a good cast, including Frank Mayo, Corenne Grant and Philo McCullough.

MARY MILES MINTER TO APPEAR AS "LITTLE NELL"

Mary Miles Minter, the young Metro star, has been selected to play the role of "Little Nell" in "The Old Curiosity Shop," which Rolfe Photoplays, Inc., will produce at an early date.

At present Miss Minter is working in the big five-part feature, "Barbara Frietchie," which is under production at Popular Plays and Players studio in Fort Lee, N. J. Later, the company will go South to have some scenes photographed.

HORSLEY ADDS TWO NEW PLAYERS TO HIS ROSTER

This week's additions to David Horsley's playing forces were Edward Roberts and Clarence Baker. The former has been cast for an important part in the "Stanley's Adventures in South Africa" series which Frank Montgomery is staging for the Centaur Features, while Mr. Baker is playing heavies in the Centaur Feature Company, directed by Carl LeViness.

Edward Roberts began his stage career with T. Daniel Frawley at the Lois theatre

in Seattle, in "The Sign of the Cross." Later he was with the Del. S. Lawrence Stock Company, then with Kolb and Dill, and also played the Pantages vaudeville circuit with Bothwell Browne. His first picture experience was with the Phoenix Film Company, and his next with the Kalem Company in "The Hazards of Helen."

Clarence Baker is an actor of varied experience. He first attracted attention as a member of the Alcazar Stock Company in San Francisco. Then he spent one season with Taylor Greenville in "The System" over the Orpheum Circuit, and another with Melbourne MacDowell in a repertoire of Sardou's masterpieces. He began his motion picture career with the Balboa Company in Long Beach, Cal.

TYRONE POWER HEADS STRONG CAST IN "SWEET ALYSSUM"

Tyrone Power, in Charles Major's story "Sweet Alyssum," to be released in five acts as a Selig Red Seal Play, through V-L-S-E on November 15, assumes the role of "Roanoke Brooks," a rough and ready, dyed-in-the-wool Southern Methodist, who lives only for his beautiful young daughter, "Sweet Alyssum," played by Edith Johnson.

Kathlyn Williams as Mrs. Roanoke Brooks, has also many opportunities for some strong emotional parts with Mr. Power. Wheeler Oakman is seen as the young Indians' schoolmaster, who marries "Sweet Alyssum." Colin Campbell, responsible for the direction of the Selig Plays "The Spoilers," "The Carpet From Bagdad," "The Rosary," etc., produced the picture.

MEETING CALLED IN OHIO TO PRO- TEST AGAINST CENSOR ACTION

Columbus, Oct. 12.

Max Stern, president of the Ohio State Branch of the Motion Picture Exhibitors League, has called a special meeting at Columbus, for Tuesday, October 19, for the purpose of protesting against the action of the censor board in rejecting "Hypocrites" and "The Birth of a Nation," it is announced from his headquarters.

"Both a morning and afternoon session will be held," said Mr. Stern, "and other matters of great importance will come up for discussion. I have received letters and telegrams from exhibitors all over the state of Ohio requesting me to call such a meeting."

LUBIN PROMOTES EARL METCALFE TO DIRECTORSHIP

Earl Metcalfe, leading man for Lubin for the last four years, has received recognition from Messrs. Singhi and Lowry, controlling heads of the Lubin forces, and Earl has been promoted to the rank of director. He has already begun work on his first picture, with Billie Reeves as his star.

Earl's stage career began at the age of fourteen. He was for three years a member of travelling repertoire companies, then in vaudeville in support of Zelda Sears and Stella Hammerstein, and from vaudeville came to the Lubin Stock Company.

O'DONNELL, OPERATIC BASSO, NOW A VITAGRAPH STAR

George O'Donnell, operatic basso and actor, has been added to the roster of Vitagraph stars and will be seen in the production of Cyrus Townsend Brady's "My Lady's Slipper," under the direction of Ralph W. Ince.

O'Donnell was in the original productions of "Arizona" and "The Chocolate Soldier," and played prominent parts in "Mlle. Modiste," "Adele," and other well-known Broadway successes. Last season he was with the big Hippodrome production.

LUBIN DENIES SUBSTITUTE APPEARED FOR DRESSLER

It has been brought to the notice of the Lubin Company that some actor, who appeared in the recent production of "Tillie's Tomato Surprise," the Lubin V-L-S-E release, in which Marie Dressler appears, has, unauthorized, taken it upon himself to claim that he substituted for Miss Dressler in many of the hazardous scenes of this picture.

The Lubin Company hastens to deny such contentions emphatically and to assure exhibitors and public that Miss Dressler plays each and every scene of the photoplay unaided by substitution of any kind.

WAR BRINGS ANXIETY TO VALLI VALLI, ROLFE STAR

Valli Valli, who was starred in the big production, "The Woman Pays," which has just been completed at the Rolfe-Metro studio in West Sixty-first street, New York, worked under a severe strain during the last few days the picture was under production. Her brother is fighting at the front with the Royal Fusiliers, and Miss Valli has not heard from him or been able



VALLI VALLI

to communicate with him for a distressingly long period.

The first work of Miss Valli in pictures was in "The High Road," a Rolfe-Metro feature production which was received with enthusiasm all over the country.

ILLUSTRATING "WHEN APPEARANCES DECEIVE," FIRST EPISODE OF "THE VENTURES OF MARGUERITE"



MARGUERITE COURTOT IS FEATURED IN THIS NEW KALEM SERIAL

FAMOUS PLAYERS STARS, IN HAND-SOME GOWNS, SELL PROGRAMS AT FASHION SHOW

At the personal request of Daniel Frohman, managing director of the Famous Players Film Company, four of the feature producers' big stars, Mary Pickford, Marguerite Clark, Hazel Dawn and Pauline Frederick, consented to sell programs and souvenirs at the Fashion Extravaganza, "Yesterday or Tomorrow," which was staged at Carnegie Hall, New York, on Thursday, Friday and Saturday of last week.

A large portion of the proceeds of the performance were contributed to the Actors' Fund, of which Mr. Frohman is chairman.

Attired in the very latest gowns designed in accord with fashion's most recently issued dictates, these four beautiful screen favorites broke all known records for the sale of programs and other souvenirs of the occasion.

The gowns which the quartet wore at this function were made and designed expressly for the occasion.

EVERETT BUTTERFIELD HAS RECORD OF 700 ROLES

Everett Butterfield, who was especially engaged by the Edison Company to portray the artistic, temperamental Raphael de Valentine in "The Magic Skin," makes his picture debut in that production. He was obtained from the cast of "The Last Laugh," now playing at the 39th Street theatre, in which he handles the leading juvenile role.

Mr. Butterfield lays claim to having interpreted more than seven hundred different roles. For six years he headed his own stock company in Washington, D. C., after nearly sixteen years of stock work in Pittsburgh, Milwaukee, Kansas City and Denver. During his career he has supported such stars as Amelia Bingham, Edward Morgan and Louis James.

KENT BACK FROM THE WEST

Mr. Kent, of the Great Northern, has returned from a trip through the West, during which he was in Cleveland, Indianapolis, Chicago, Minneapolis, Des Moines and St. Louis.

Cummings Bumps Into Air-Holes for "Diamond" When Auto and Railroad Wreck Thrills Pall

IRVING CUMMINGS, the star in "The Diamond from the Sky," North American, has won new laurels as a dare-devil. He has done stunts in automobiles for previous chapters of the big picture that were believed impossible, fallen from racing horses, battled for his picture life in raging waters and dared all other mundane terrors.

Now he has challenged the air. In a forthcoming chapter of the McCardell novel, Mr. Cummings as John Powell makes a sensational escape in an aeroplane, rising high above the hills near San Diego and circling through the air at a dangerous angle, just like a regular hero.

Of course where there is a hero there must of necessity be a villain. In this instance it is Blair Stanley, the character to which William Russell has offered a marvelous portrayal. The villain tampers with the machine in the hope that an accident might bring death to John Powell, thus clearing the way for his assumption of the rights and titles invested in the Stanley

name and the diamond from the sky.

Unknowning, John Powell takes out the aeroplane. The preliminary tests enable him to "feel" the machine, and the plane carries the heir to the Stanley fortune over the beach to the ocean. Then the work of the villain appears.

A strain develops in one of the big steel muscles of the air craft and there is a dramatic realization by Powell of impending danger, too late, however, to prevent disaster.

The aeroplane pauses in its flight, tips unsteadily, rights, falls and rises to apparent safety, then turns almost over and begins to drop, drop, drop, until it is nearly in the water. A tremendous effort carries it again into the air, but only for an instant. The steel wires snap and down to the earth plunges the heir to Stanley fame and fortune.

Mr. Cummings handles the aeroplane with ease, although he took only a three-weeks' term at the student camp of the Curtiss aviation school on Angel Island.

All Feature Agency Buys Booking Rights of Five Reel Mike Donlin Comedy Drama

"RIGHT Off the Bat," the five-reel comedy drama which introduces Mike Donlin as a screen star, has been bought outright from the Arrow Film Corporation by the All Feature Booking Agency, of 71 West Twenty-third street, New York. J. V. Ritchey, head of the All Feature Agency, has reserved for his own organization the booking of "Right Off the Bat" in New England and New York territory, including New York City and northern New Jersey.

A vigorous campaign for the sale of this photoplay in other sections of the world has been instituted by Mr. Ritchey. A print of the picture has been sent to England, where baseball was put on the map by King George and John J. McGraw, who appears with Donlin in "Right Off the Bat."

The Donlin photoplay covers Mike's career from the time when he was almost an infant in arms, even then more fond

of baseball than of a nursing bottle, to the day, the proudest in his life, when he became a member of McGraw's pennant-winning Giants. For sixteen years, the longest service of any big league player but one, Mike Donlin appeared in the New York outfield, though he started his professional career as a pitcher.

In that time Mike made many a record, including the still unbroken one of seven hits in seven trips to bat in one game. And of these seven hits, only three were singles. One was a homer and two were triples.

"Right Off the Bat" is baseball on the screen in such fashion that a woman can understand it even if she never saw a game. It is comedy of the sort that does not make a man ashamed of laughing. In other words, "Right Off the Bat" is a picture for everybody who enjoys clean humor and intense situations.

ROLFE AND KARGER IN ADVISORY CAPACITY FOR METRO MUSIC

Appreciating the importance of the introduction of appropriate music to accompany feature film productions, it is difficult to find two men in the producing end of motion pictures so eminently fitted to pass on music as B. A. Rolfe, president of Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the same concern.

In this work they act in an advisory capacity with S. M. Berg, of the staff of C. Schirmer, Inc., music publishers, who provide a musical program for all Metro pictures to exhibitors. Mr. Berg, one of the ablest musicians in the country, is an expert who is devoting his talents to the study of motion pictures with a view of writing a musical program which shall exactly fit feature pictures in every particular.

Both Mr. Rolfe and Mr. Karger can qualify as experts in matters musical, both of them, before entering the motion picture industry, having been wonderfully successful musicians.

Before entering the motion picture field Mr. Rolfe staged and managed several big musical productions that were innovations in vaudeville, including "Ye Colonial Sep-tette," "The Pianophiends," "The Bride Shop" and "The Military Octette."



B. A. ROLFE

Mr. Karger entered the amusement field as a musician. Mr. Karger was concert master of the Russian Symphony Orchestra and for seven years was first violinist at the Metropolitan Opera House. He toured this country and many foreign lands with Mme. Sembrich and Jean de Reske.

AMERICAN COMPANY TAKES SCENES FOR SOLDIER PICTURE

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 11.

The American Company under the direction of Thomas Ricketts, spent the past week at San Diego, where they made scenes for "The Buzzard's Shadow," a five-reel picture of soldier life. During their stay at San Diego five troops of cavalry at the naval reserve station took part in the picture.

The story is of a soldier whose horse dies on the desert and he is robbed of water, while wandering about suffering

from thirst, much is added to his suffering by a buzzard hovering over him constantly. This drives him mad, and he follows the shadow, which leads him to safety. The part of the soldier is the lead of the story, and there is not a foot of film in the picture in which soldier life is not portrayed.

Director Ricketts has made several of the American's most successful Mutual Master-Pictures, including "The House of Scandals," "Damaged Goods," and "The Secretary of Frivolous Affairs," and others.

1,000 TICKETS ALREADY ISSUED FOR VITAGRAPH BALL

Everything is in readiness for the ball and entertainment to be given by the Vitagraph Players, at McLaughlin's Bayside Casino, Sheepshead Bay, on Wednesday, October 27, for the benefit of the Hospital and Sick Fund. The committee, headed by "Vic" Smith, report that over a thousand tickets have been disposed of, with the prospect of doubling this number before the twenty-seventh.

Besides the Vitagraph Players, members of other prominent film-producing firms will be present, as well as a number of well-known stars of the speaking stage. In addition, there will be a contingent of the players' friends from a number of the surrounding towns.

The completed arrangements include vaudeville acts by Vitagraph stars and a program of old-time numbers to which the players and their friends will dance the lancers, old-fashioned waltz, and barn and round dances in vogue twenty years ago.

FIRST "BLOOM CENTER" RELEASE OCTOBER 21

"Landing the Hose Reel," the first of the Selig comedy series, is now scheduled for release in three reels on Thursday, October 21.

Following the release of "Landing the Hose Reel" comes "Shoo Fly" in two reels. It is believed that the reviewers will find this second Bloom Center release possesses as laughable a plot as the initial release. "Shoo Fly" will be released on Monday, October 25. The same characters who disported in "Landing the Hose Reel" will be seen in "Shoo Fly." There will be Percy Pinkham, Constable Plum, Selina Tubbs, Ira Pash, postmaster, Chubby Green, Druggist Phil Pickle and all the other rural types.

"The Come Back of Percy," another two-reeler in The Chronicles of Bloom Center, will follow "Shoo Fly." The date for "The Come Back of Percy" is scheduled for Monday, November 8. This is in two parts.

"ROSEDALE," WALLACK SUCCESS, TO BE SCREENED BY MOSS

"Rosedale," the play which brought fame to the late Lester Wallack, a decade ago, will shortly be given a screen production under the direction of the B. S. Moss Motion Picture Corporation.

A corps of scenic artists, carpenters, electricians and costumers are busily engaged at present on this production, under the personal supervision of Louis Flatto, technical director of the firm.

UNIVERSAL CORRALS DIGBY BELL FOR "FATHER AND THE BOYS"

Another Broadway star to be corralled by the Universal for their regular program is Digby Bell, who left for Universal City on October 1, where he will appear in the picturization of William H. Crane's great success, "Father and The Boys," to be directed by Joseph De Grasse.

Digby Bell is one of the best-known actors of the older school. He was born in Milwaukee in 1851, and when twenty-two years of age he decided that he would become an opera singer. Thereupon he went to Italy, where he remained four years.



DIGBY BELL

He made his first appearance on the stage at Malta and later returned to America, where he made his American debut at Chickering Hall, in New York, as a concert singer. In 1877 he appeared in grand opera in Montreal as Beppo in "Fra Diavolo."

He deserted music in 1880 and went over to the dramatic stage, appearing at the Bijou Opera House, in New York, as Ebenezer in "Ages Ago" and as Joe in "Charity Begins at Home." From 1880 to 1883 he appeared at the same theatre as Archibald Grosvenor in "Patience."

One of his greatest roles was Ko-Ko in "The Mikado," which he created at the Broadway theatre in the original production. In November 1908 he made a hit as Nathaniel Berry in "Shore Acres" at Hartford, Conn. In 1912 he left the legitimate stage and took a flying trip into vaudeville, appearing in a sketch entitled "It Happened in Topeka."

"CAMPBELLS ARE COMING" RELEASE DATE OCTOBER 18

The release date of "The Campbells Are Coming," directed by Francis Ford from the scenario of Grace Cunard, is set for October 18. Before it was decided to have Francis Ford put on "The Broken Coin" serial, it was the intention to release this film in the first part of June.

LUBIN COMPANY MAKES SCENES AT BLOCK ISLAND

Jack Pratt, Lubin feature director, with Richard Buhler, leading man, Rosetta Brice, leading lady and a company of twelve have left Philadelphia for Block Island to begin work on the production of "A Man's Making," to be released through the V-L-S-E offices.

From Philadelphia, the company proceeded by train to New York, where they boarded Mr. Buhler's racing schooner *Ben Hur*. The outside (ocean) course will be taken to Block Island that many of the ship's deck scenes of the production may be taken en route.

Mr. Pratt and his company will be at Block Island for about four weeks, then to return to the Philadelphia studios to complete the picture.

Lasky Takes "Carmen" Fight with Censors to Court

Producer of Geraldine Farrar Picture Asks Injunction Against Pennsylvania Board, Responsible for Unreasonable Objections to Important Scenes

THE Pennsylvania State Board of Censors will not allow "Carmen," the Lasky Company's film with Geraldine Farrar in the title role, to be shown in the state unless certain scenes are eliminated. Such eliminations, declare the owners of the picture, will utterly spoil its artistic value, besides ruining the story itself.

As the Famous Player's Exchange (the local name of the Paramount distributing agency in Philadelphia) had already appealed from the first report of the censors and the picture had been again reviewed by them with the same result, there was no recourse but an appeal to the courts of justice.

Through Stern & Wolf, attorneys for the company, suit was brought on October 12 in the Common Pleas Court, No. 3, where the case was argued before Judges Ferguson and Davis. An injunction was asked restraining the censors from eliminating certain scenes in "Carmen." The case for the State was argued by Deputy Attorney General Joseph Kun.

The four scenes that the censors objected to on the ground of immoral and debasing effect are: The fight between Carmen and the cigarette girl in the third reel; the part in which officers separate the girls and a close-up view of their scratched faces is shown; the duel scene in which a sword is plunged in a soldier's body, and the near view of Carmen's face after she has been stabbed.

It is quoted on good authority that one censor said the reason he objected to that particular scene was because it made him shudder.

The facts brought out by Stern and Wolf were to the effect that this motion picture of "Carmen" represented 5,200 feet of film and is valued at \$150,000; that more than 200 feet of the photoplay had been eliminated by the censors; that the reasons given for the disapproval of these parts were that such parts tended to corrupt public morals.

Counsel argued that there is nothing debasing or immoral in the particular parts ordered cut; that the cuts had greatly reduced not only the artistic but the commercial value of the film, and that the contract between the Lasky company and Farrar allowed no cuts whatever under any circumstances, and that the several hundred feet of eliminations included essential parts of the opera which, when produced on the stage, had never been objected to, and which, in fact, had become a classic.

The attorneys argued further that the action of the censors was not for reasons relating to morality. They charged the censors with being arbitrary about "Carmen" and claimed that the censors discriminated against the Famous Players' Exchange.

Several witnesses were brought by the motion picture interests, the most important figure being Andreas Dippel, the famous impresario.

Mr. Dippel said he had witnessed the uncensored exhibition of the play in Symphony Hall, Boston; that he had sung in the opera in leading parts; had seen it at least two hundred times; had produced it with Farrar in the leading role, and that his conviction was that there had been no exaggeration on Farrar's part in the scenes cut out by the censors. Dippel further established the fact that the film scenes were identical with the book and its dramatization.

In view of the importance of the case and its bearing on future decisions of the censors, Judge Ferguson reserved his decision.

It is expected that a further hearing will be had in a day or two when final decision will be rendered by the Court.

IRENE PAGE SOLOMON.

Scenarios as Important as Stage Scripts, Says Kuhn

Photo Dramas Raised to This Plane Written by Men Who, in Addition to a Knowledge of Technique, Possess a Broad Outlook Upon Life

"TO say that the day of the amateur scenario writer is past is merely to repeat an axiom recognized for years by the film trade, but, what with popular adaptations, it is only quite recently that directors and heads of producing companies have come to a realization of the fact that the scenario must keep pace with the unbroken advance in other branches of the industry, and that to do so, men who have made a special study of film problems must be called upon to furnish the scripts of today and tomorrow," said Bert L. Kuhn, a freelance script writer who has achieved no little distinction in scenario work within the past few years. It is fairly indicative of the trend of thought of the men who are doing the better writing for the silent drama. Mr. Kuhn, who has a record of several years of successful newspaper work with some of the largest newspapers in the country, deserted that line some time ago in order to devote his entire attention to scenario writing for a few of the large producers.

"The photoplay," continues Mr. Kuhn, "has its own problems which are decidedly peculiar to it. The industry has passed through its formative stages. scenario writing is becoming more and more a recognized field of artistic endeavor, and the time is already here when men whose education and practical experience fit them for writing for the film are achieving lasting reputations in this line of work.

"A realization of the rapid approach of this state of affairs came to me several years ago. At that time I was still in the newspaper game, doing special features and conducting a photoplay column on the *Houston Post*. I had written numerous scripts for the movies, and, though I had been fairly successful, I had not met with that permanent success for which I was hankering.

"The question arose in my mind, as it must have arisen in the minds of many authors, as to whether it would pay me to devote my entire time and thought to motion picture work. To dabble in the

thing lightly meant eventual futility. It was either a case of pursuing my literary work or devoting my entire time to the movies.

"After a careful survey of the industry which involved talks with many directors and producers, I was confident that the film fad would live and would become a vital factor in the community life of our country.

"I came to the opinion, after my analysis, that what our great playwrights have done for the speaking stage could be done for the screen.

"It is my belief," said Mr. Kuhn, "that the scenario writers of the future will be recruited not from the ranks of the masses, but from the men, who in addition to an experience and knowledge of dramatic technique, which fits them particularly to this work, are possessed of that broad outlook upon the world and its activities.

"This only the higher education can give."

Mr. Kuhn is at present preparing a number of special scripts at Madison, Wis. His address is 536 North State street.



GRACE CUNARD, JUST OUT OF HOSPITAL, DOES A SHIPWRECK SCENE FOR "THE BROKEN COIN"

"OLD GLORY" IS SCHEDULED FOR SHOWING TO CANAL EMPLOYEES

W. H. Rudolph, Eastern representative of F. O. Nielsen of Chicago, received a cablegram from Panama to allow "Guarding Old Glory," Mr. Nielsen's patriotic picture, to be shown there to Uncle Sam's boys as soon as possible. Mr. Rudolph lost no time in complying with this request, and "Guarding Old Glory" will be seen throughout the Isthmus beginning next week.

This picture is now in its third week at the Strand theatre where it is given a rousing reception at every performance by enthusiastic audiences.

All territory is now sold, with the exception of Louisiana, Oklahoma and Arkansas. W. E. Greene, who had already purchased Greater New York and New York State, also closed for New England.

M. H. Blackwell, of Blackwell's Enterprises, Pittsburgh, Pa., purchased western Pennsylvania and West Virginia, these two deals being closed through the New York office. Iowa was purchased by H. K. Ward, of Granville, Iowa, through the Chicago office.

GEORGE LESSEY JOINS EASTERN'S PRODUCING STAFF

In announcing the acquisition to its producing staff of George Lessey, formerly of Edison and Universal, the Eastern Film Corporation of Providence, Rhode Island, makes the statement that Mr. Lessey will handle the five part dramatic productions of the company and specialize in stories containing spectacular effects and large casts.

Lessey has just finished his first Eastern Film production entitled "Cap'n Eri," a sea story by George Lincoln, featuring George Bunny, a brother of the deceased world famous comedian.

Paramount Girl's Auto Chugs Its Way to End of Trip

Anita King Reaches Reading, Pa., in Her "Overland Submarine," and Is Received with Enthusiasm by Large Crowds on the Home Stretch to New York

Reading, Pa., Oct. 13. THE Overland submarine is here. That's what Anita King, the "Paramount Girl," who, driving across the continent alone in her big automobile, is carrying messages from mayors of the important cities along her route to John Purroy Mitchel in New York, calls her car.

Rainy weather and muddy roads for thirty-five days of the thirty-eight since she left San Francisco have earned the machine its name. She has come about 5,000 miles, over mountains, through valleys, stopping at the Paramount theatres along the way.

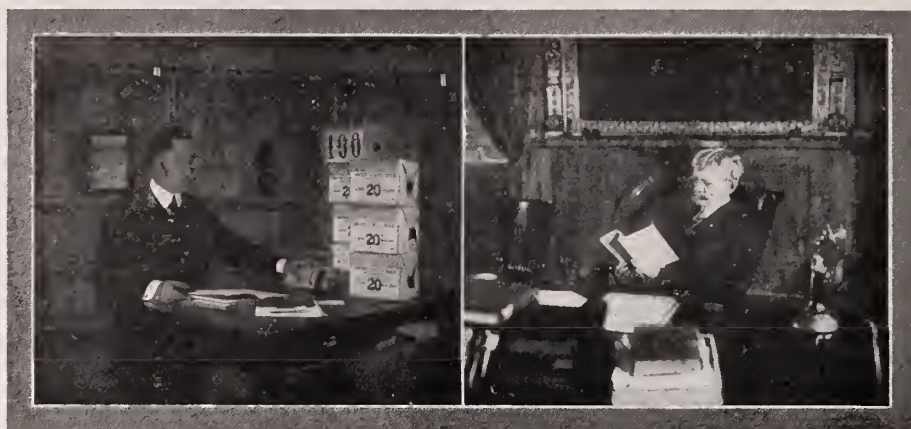
Miss King stayed in Reading for only a few minutes, hurrying to Lancaster, where she was scheduled to speak at the Hippodrome in the afternoon. She will return to Reading tonight and a grand ball will take place for her.

She arrived in Syracuse late Saturday night and spoke at the Strand theatre; was guest of honor at the Onondaga Roof and left Syracuse Sunday afternoon. A bit tired and weary, she chugged her way into Binghamton at 10 o'clock.

On Monday morning, Miss King was re-

Uncle Sam No Laggard, According to Universal Film

Old Gentleman Will Be Seen Industriosly Turning Out 40,000,000 Postage Stamps a Day, and Doing Many Other Things, in 12 Reels, on Regular Program



MAJOR QUAIFFE IN THE U. S. TREASURY VAULT AND VICE-PRESIDENT THOMAS MARSHALL AS SEEN IN "UNCLE SAM AT WORK" (Universal)

THE making of the 40,000,000 postage stamps per day consumed by the American public; the work of Major Alfred R. QuaiFFE, the man who is in charge of Uncle Sam's cash vaults in the United States Treasury; testing machines, with a capacity of 10,000,000 pounds, bending a great steel bridge girder under pressure of 390,000 pounds, these are only a few of the wonderful things which are shown in the Universal Film Manufacturing Company's great picture, "Uncle Sam at Work." Every patriotic American wants to know how Uncle Sam works; how he spends his time and just how much money he has in the bank. In this film are shown all the inner workings of the great organization of which Uncle Sam is the head.

The government co-operated to the fullest extent in the production of this

picture. Every scene was taken in its actual surroundings and the pictures, therefore, are truthful and natural representations of big men and vast affairs. The government co-operation also secured moving pictures of many things never before subjected to the camera, notably the United States Senate.

This film tells of the activities of the twenty-seven principal phases of the work of the American government with a graphic realism, a comprehensive actuality and a vividness which only the all-seeing eye of the moving picture camera can portray. It shows how its monster battleships can fight.

The dash and swing of our army, with its champion marksmen and dare-devil cavalry, will make every man with red blood in his veins thrill with pride, while the achievements of Uncle Sam's scientists show results compared to which the stories of the "Arabian Nights" are every day occurrences.

The President, Vice-President, the Supreme Court, the Ambassadors of the great nations and scores of other famous men are all shown in actual everyday surroundings.

The Universal is going to release it in a series of about twelve reels a reel a week, on the regular program.

CHAPLIN DENIES RESIGNATION RUMORS

Charles Chaplin, Essanay comedian, whose latest comedy, "Shanghai'd," has just been completed, denounces as "vain imaginings" the reports that he is planning to leave Essanay.

It is stated, both on the authority of George K. Spoor, president of Essanay, and Mr. Chaplin himself, that he will continue with Essanay indefinitely.

"There have been many ridiculous rumors circulated about my leaving Essanay which was news to me," said Mr. Chaplin. "One story I read, said I was going into vaudeville on Broadway; another that I was going with other film companies.

"There is no truth in any of them. I am engaged under a long-term contract with the Essanay company, and as far as I am concerned, I intend to remain with it."

ARTHUR HOOPS JOINS GEORGE KLEINE

After twenty-three years on the dramatic stage, during which time he was starred in many of Charles and Daniel Frohman's greatest successes, Arthur Hoops has joined the ranks of film players.

His initial appearance will be in the title role of "Canavan, the Man Who Had His Way," founded on the *Saturday Evening Post* story by Rupert Hughes.

Mr. Hoops made his acquaintance with the footlights twenty-three years ago in Augustus Pitou's famous drama, "Across the Potomac."

He was the original Rupert of Hentzau, in "The Prisoner of Zenda," and his success in this led to the leading role in its sequel. He was for eight years leading man with James K. Hackett and for another eight years played leads for Charles and Daniel Frohman. This was followed by four years with Nat Goodwin and two years with Sol Smith Russell. During this experience he played the original "heavy" in "The Crisis."

That famous role Don José in "Don



ARTHUR HOOPS

Caesar de Bazan" was originally given to Arthur Hoops, who did more to make it a household word than any other man on the American stage.

He is also remembered for his splendid work as Govain in Mr. Frohman's "Sampson."

BIASCOPE FILMS WORKINGS OF FRANCO-AMERICAN PLANT

The Biascope Pictures Company, of No. 507 Eighth avenue, New York, has just completed and shown at a private screening an industrial subject, showing the interior workings of the Franco-American Food Company's plant in Jersey City. The picture, which consists of about 2,000 feet of film, covers practically every department of the big plant, and will be used by the Franco-American's advertising department, in lectures, demonstrations, and in various other ways, all over the country.

Immense difficulties have been overcome by the Biascope company in photographing dark corners of the factory, and reproducing rooms filled with dark-hued machinery. In one case it was necessary to use eight

20,000-candle-power lights, a total of 160,000 candle power. This was in a portion of the sterilizing plant, where there were no high lights to relieve the picture, but by careful and expert work brilliant scenes of action have been obtained. The process of manufacture, from the garden to the shipment of the finished product, and the daily life of the army of employees, is shown in interesting manner. G. Dobkin and Paul Wattoff, who had the Biascope company, have arranged especially attractive titles, which, by showing displays of the Franco-American products, have a distinct and important advertising value in themselves.

ST. LOUIS THEATRE LICENSES TO BE EQUALIZED

The license fee for theatres in St. Louis is, and has been, \$150 a year on all classes of theatres, but a bill introduced recently by Alderman Konetsky in the board of aldermen, proposes to raise the license on theatres charging an admission of \$1.50 or more, to a \$600 license fee a year; theatres charging 50 cents to \$1.50, a fee of \$350, and those with a 30 to 50 cents admission, \$200, the fee for motion picture houses and others charging ten and twenty cents to remain at \$150.

This bill, placing the license fee on an admission basis, raised much objection from straight dramatic house managers, who claim that the ten and twenty cent houses, that run from ten and eleven o'clock in the morning until eleven at night, and fill their seats every two hours, take in as much money, or more, than the higher priced theatres, who only have one performance in the evening, and that the basis of other amusement fees is the seating capacity, not the price of admission.



EDMUND BREESE, WHO IS THE STAR OF "THE SONG OF A WAGE-SLAVE," A RECENT METRO RELEASE

HAMPDEN, OF "SERVANT IN HOUSE" FAME, WITH KNICKERBOCKER

Knickerbocker Star Features will be responsible for the screen debut of another Broadway star with the release of their three reel feature, "The Dragon's Claw," in which Walter Hampden takes the lead.

Early in life Hampden left New York to begin his theatrical career in England in a repertory company, under F. R. Vincent's



WALTER HAMPDEN

management, which has fed the English stage with its best actors. In 1904 he won great popularity in London, when he made his debut at the Adelphi theatre in "The Prayer of the Sword." While there he also played in Hall Caine's "The Prodigal Son" and "The Bondman." But Hampden was anxious to return to America, his native land, and in 1907 brought over with him "The Servant in the House," which he persuaded Henry Miller to put on. In this he won an enviable reputation.

His acting in "The Master Builder" at the Bijou theatre in New York, with Madame Nazimova, along with other plays with her, brought him more popularity. This was followed by a short season with Viola Allen, when he was featured in Clyde Fitch's last play, "The City." After a successful season in the lead of the curious Chinese drama, "The Yellow Jacket," Hampden has joined Knickerbocker.

RENE PLAISSETY NOW PRODUCING FOR LUBIN

René Plaisetty, who despite the inference from his name is American through and through, is producing for Lubin, beginning with a five-reel feature, "The Wonderful Wager," in which Raymond Hitchcock makes his re-appearance under the Lubin banner.

With Mr. Plaisetty comes Alfred Ortlieb, his own camera man, who since the director's first start in the field of motion picture making has ever been at the camera for him.

MIDDLETON, COMEDY DIRECTOR, OLD HAND AT PICTURES

Edwin Middleton, who is directing "Casino Comedies" released on the regular Mutual program, is an old hand at the production of motion picture comedies. He was with the Lubin Company for years, and was more recently with the Biograph Company as one of their directors.

"Casino Comedies," the name applied to the all-star comedies, which it is the purpose of the Gaumont Company to release weekly on the Mutual program, will be entirely under the direction of Mr. Middleton. The first two comedies have already been made—W. C. Fields in "Pool Sharks," and George Sidney in "Busy Izzy." The third, "A Corner in Cats," is now being produced.

When Lubin first began making motion pictures in Philadelphia, Mr. Middleton was one of the first actors to join the company. Mr. Middleton has studied all phases of screen productions. One of the most notable he has made was "Wild Fire," in which Lillian Russell was starred.

GENERAL FILM WAITS DECREE OF DISTRICT COURT

No action will be taken by the General Film Company in response to the recent decision of the United States District Court for Eastern Pennsylvania until the court hands down a decree. The court decree is expected in about a month, and will specify what disposition of its affairs the government expects the company to make.

A meeting of the original preferred stockholders of the General Film Company was held at the Hotel Astor, New York City, Thursday afternoon, October 14, in response to a call sent out by James B. Clark, of Pittsburgh. The object of the meeting was to prepare and present to Washington the claims of the preferred stockholders.

ALICE BRADY IN "THE BALLET GIRL" FOR WORLD FILM

Alice Brady, who in "As Ye Sow," "The Boss," "The Lure of Woman," made a strong and touching appeal to the sympathies of the audiences, is now to be seen in World Films, "The Ballet Girl," based upon the play of "Carnival," which Grace George made famous.

This is a pathetic story of how a little girl inherited the dancing habit from her mother and had her inclination repressed. When she grew to young womanhood, however, she made a great success as a dancer. Then her love trouble commenced and she passed through many tribulations before finding happiness with the man she loved.

TRIANGLE BILL CONTINUED AT KNICKERBOCKER

The two big plays of "The Coward" and "Old Heidelberg" continue this week at the Knickerbocker theatre, New York, with Raymond Hitchcock in "Stolen Magic" and Eddie Foy in "A Favorite Fool," retained as the comic features.

Frank Keenan's masterly character-

ization of an old Southerner in "The Coward," together with Charles Ray's sincere and forceful portrayal of the name part, stands out as extraordinary in the profound and poignant revelation of human nature in a great crisis. For the week following an entirely new bill will be presented by the Triangle, and the weekly change of program will thenceforth be adhered to.

RELIANCE MAKING TWO PART DRAMA WITH EUGENE PALETTE

The Reliance Company is making "The Everlasting Isles," consisting of two parts. The production of this is in charge of Francis Powers, and the cast includes Eugene Palette, who appears in the part of a Spanish Buccaneer, and Bessie Buskirk as a Puritan daughter. The other members are James Cosgrove, Mrs. Hanford, Harold Goodwin, Harry Moody, and Charles Mack.

The story revolves about the buccaneer who cures the Puritan by a secret compound from herbs that grow on a mythical isle, and thus wins respect of the girl but is thought a sorcerer by the believers of witchcraft among the Puritans and is banished.

THEODORA HARRIS JOINS HORSLEY SCENARIO STAFF

Theodora Harris, one of the foremost professional writers of photoplays, who has had many of her scripts produced by leading manufacturers, has been engaged by David Horsley to write feature scenarios and has joined the regular staff of writers at Mr. Horsley's extensive studios in Los Angeles.

Miss Harris has a splendid record of past performances which may be taken as an indication of what may be expected of her efforts in Mr. Horsley's productions.



HENRIETTA CROSMAN AND STELLA RAZETTO IN "THE FADDIST" (Universal)

BLOCK ISLAND FURNISHES LOCALE FOR "FISHER GIRL"

Director Charles Seay, of Equitable, is now at Block Island with his company of players, at work on "The Fisher Girl," in which Muriel Ostriche is to play the title role.

Supporting Miss Ostriche are William H. Tooker, recent star of "The Ordeal"; Clara Whipple, the permanent Equitable stock players; Myrtis Coney, a former Essanay artist; Ethel Langtry, a prominent celebrity of the legitimate stage, and others of equal note.

"The Fisher Girl," the plot of which calls for water atmosphere, is being staged in its entirety by the Equitable at Block Island, where the entire population is interested and participating in the production. Fishermen's huts, fishing boats, accessories hard to procure anywhere but in a fishing town, are all put at the disposal of Equitable, and are being used for local color.

A number of the scenes are being taken out of sight of land in the "Dora Ann," one of the typical fishing smacks

REELPLAYS TO BRIDGE GAP BETWEEN \$2 PICTURES AND PROGRAMS

Special to MOTION PICTURE NEWS

Chicago, Oct. 12.

The Reelplays Corporation, with offices in Suite 1411, Unity Building, are entering the film field to furnish multiple-reel features to the better theatres maintaining popular prices. The aim of the company is to bridge the gap between the two-dollar attractions and the ordinary programs.

The first production of this new company will be "The Cowpuncher," an eight-reel picture based on the western drama of the same name by Hal Reid.

Several hundred famous cow-girls, cowboys, Indians and players were engaged to make this feature, which was staged in the Far West. "The Cowpuncher" is being booked independently both on the state right basis and direct.

MICHELENA STUDIES HYPNOTISM FOR "UNWRITTEN LAW" SCENE

An indication of the lengths to which the more exacting actors and actresses are wont to go to insure absolutely correct detail in their impersonations, may be found in the fact that Beatriz Michelena, the "California" star, has recently become a student of hypnotism. The result of her investigation is intended to assist her in one of the big scenes of "The Unwritten Law" which is now being produced at the "California" studios.

COLONIAL HOLDS SECOND ANNUAL MEETING

The second annual meeting of the Colonial Motion Picture Corporation was held on Monday, October 4, at the offices of the corporation, 226-228-230 West Thirty-fifth street, New York City. James D. Law was unanimously re-elected president and Herbert W. Taylor secretary-treasurer for the ensuing year.

OVEY ESSAYS DETECTIVE'S ROLE IN LATEST CUB

In his exploits in the Cub Comedies, Jerry, the principal character in all the releases played by George Ovey, has undertaken a good many different jobs, carrying them on with dubious success. The latest picture, "The Little Detective," which is to be released October 22 on the Mutual program, shows him in another line of endeavor—that of detective—and while more success attends his crook-herding efforts than some of his other wage-earning attempts, never before did he fall so short of attaining his ultimate object as in this case.

As treated by the Cub Comedy Company, with George Ovey, the story has been whipped into a series of laughs. The entire cast, besides Ovey and including George George, Louis FitzRoy, Jefferson Osborne, Goldie Colwell and Janet Sully, do effective work. Milton Fahrney directed.

Series by Williamsons Coming From Universal

Stella Razetto and William Garwood Named to Play Leads in "The Journal of Lord John"—John Emerson Reaches Fine Arts; Norma Talmadge with Griffith

Special to MOTION PICTURE NEWS.

Los Angeles, October 11.

The work of filming another serial for Universal release is to be taken up the first of the coming week under the direction of Edward J. LeSaint, who will be assisted by Scott Dunlap. The title of this is "The Journal of Lord John," written by C. N. and A. M. Williamson, co-authors of "The Lightning Conductor," "Richard Loveland's Discovery of America," and numerous other well known novels. The story for this, according to present arrangements, will be carried in the *Woman's World*. The stars will be Stella Razetto and William Garwood. Mr. Garwood, who has been playing in the IMP Stock at New York for the past several months, arrived at Universal City this

week. The other members of the cast have not been assigned.

Word has been received from New York of the arrival of John Emerson and Douglas Fairbanks where they will take up the filming of Fairbanks' third Fine Art Triangle subject, "His Picture in the Paper." Fairbanks in this will play the part of a millionaire's son, who has a greed for seeing his picture in the newspapers, and goes to the extremes is accomplishing this end.



ARTHUR ACORD, ANNA LITTLE AND CHARLES E. VAN LOAN

St. Louis Labor Disputes Hinge on Court Ruling as to Whether Screen Is a Stage

APPROPOS of the many injunction suits brought to the St. Louis courts, and the picketing of several theatres by members of different theatrical and musicians' unions during the past few weeks, the Circuit Court has set a day when a decision will be given as to whether a moving picture screen is a stage or not. Upon the answer of this query by the American Federation of Labor will depend the ultimate status of numerous disputes between the Stage Employees' Union and the Electrical Workers' Unions.

Some of these disputes have caused the picketing of motion picture theatres by both factions, and have resulted in injunction proceedings against the unions.

Members of the Stage Employees' local claim that all repair work and operations of motion picture machines should come within their province, because in the theatres electrical repairs are attended to by

the stage hands. The Electrical Workers, on the other hand contend that such work comes within their province in the motion picture theatres. They contend that since these theatres have no stage the stage hands have no jurisdiction there.

The dispute between the unions was brought to the attention of the Circuit Court September 28 by the filing of an injunction suit by members of the International Brotherhood of Electrical Workers, against members and officers of Local No. 6 and Local No. 143 of the International Alliance of Theatrical Stage Employees, to restrain the defendants from coercing the management of the Grand Duchess theatre to discharge the plaintiffs. The Pageant theatre, on Delmar Boulevard, has been picketed on account of using a mechanical orchestra, although the management claim that the organist employed to operate the instrument is a union musician.

Seven Alabama Beauties, Prize Winners, Cast for Roles in "River of Romance", Essanay

SEVEN Birmingham, Ala., girls, who won the largest number of votes in the Essanay scenario and prize beauty contest, conducted recently in conjunction with the *Birmingham Age-Herald*, have arrived in Chicago and begun work on "The River of Romance," the prize scenario, written by Morgan D. Jones, of Dadeville, Ala.

The girls are quartered at one of Chicago's leading family hotels as the guests of *The Age-Herald*, and, as the Essanay studios are far from the hostelry, they are being transported to and from it, and the studios in limousines furnished by Essanay.

Elizabeth Tinder, who won first prize in the contest, and consequently was cast for the lead in the photoplay, has gone to Starved Rock, Ill., on the Illinois river, where some of the scenes are being taken. Alma Wood Perkins, second prize winner, accompanied her, and will appear in the second most important part.

The other girls—Ruth Tinder, Mary

Allison, Jean Lambert, Johanna Bodeker and Nona Allyn—will have minor parts in the cast. They were accompanied from Birmingham by R. U. Carter, representative of *The Age-Herald*.

John Lorenz, Essanay leading man, will appear with Miss Tinder in the lead. "The River of Romance," directed by Charles E. Ashley, will be released November 20 on the General Film Company's program.

BOSTWICK RESIGNS AS GENERAL MANAGER OF EASTERN

A matter of considerable interest to the trade this week was the resignation of Elwood F. Bostwick, as general manager of the Eastern Film Corporation, of Providence, R. I.

Frederick S. Peck, president of the company, announces that W. P. Barrett has been appointed business manager, and George Lessey, chief of productions, for the Eastern Film Corporation.

Officers of the Fine Art Films Company, learning of the presence of a number of distinguished Germans in Los Angeles, invited them to the studio to see "Old Heidelberg" projected, and in order that the producers could learn whether the proper German atmosphere had been secured. All were very complimentary on this subject.

Norma Talmadge, recently engaged by Fine Art Films Company, is to appear first in a photoplay from an original scenario made under the direction of Lloyd Ingraham, and her supporting cast will include Robert Harron, Elmer Clifton, Constance Talmadge, Thomas Jefferson, Loyola O'Connor, Wilbur Higby, Hal Wilson and Bert Hadley. Director Ingraham needed a small sized village for these scenes, and secured permission from a former theatrical partner to use Anaheim.

A private showing of the Triangle film, "The Lily and the Rose," in which Lillian Gish, Wilfred Lucas, Rozsika Dolly, Mary Alden play the principal parts, was made at a local theatre this week before members of the producing company.

The Universal Company has secured rights to make pictures of Teddy Tetzlaff who will race against time in driving an automobile from the Mexican boundary line to the Canadian, and Cameraman Waddell has been assigned to this work. Many of the scenes will be made for the Universal Animated Weekly. It has been decided to continue the Terrance O'Rourke series adapted from the stories of Louis Joseph Vance, six of which were made last fall by the Kerrigan-Victor Universal Company. These will be made under the direction of Jacques Jaçcard who was the producer of the first six releases. Each of the releases will be two reels starring Hobart Henley.

T. C. JESSEN.

GLIMPSES OF TWO CURRENT FAMOUS PLAYERS RELEASES ON THE PARAMOUNT PROGRAM



(CENTRE) MARIE DORO IN "THE WHITE PEARL." (LEFT AND RIGHT) TWO SCENES FROM "A GIRL OF YESTERDAY," WITH MARY PICKFORD, MARSHALL NEILAN AND JACK PICKFORD

"THE WHITE PEARL"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

EDITH BARNARD DELANO, author of so many past Famous Players successes, has here constructed a most appropriate vehicle for the especial talents of Marie Doro. She has furnished Miss Doro with a character in which she appears to excellent advantage and having done this, she evidently called it a satisfying day's work and endowed the characterization with a plot containing much fat and very little meat.

However, none, be he ever so hypercritical, will deny the winsome fascination of Miss Doro and in her part here, she is certainly fascinating. She will win men's hearts by her very appearance and she will delight the opposite sex as well. In fact, she will delight all who see her, from the time she appears as a simple little lass (a sea captain's daughter) until she steps out resplendent in a Japanese costume.

With their accustomed fine sense of the artistic, the Famous Players company have furnished the picture with beautiful settings. The Japanese scenes are well chosen and strikingly realistic, the American sea coast scenes are equally impressive, while the photographic work of the whole is clear.

Opposite Miss Doro appears Thomas Holding, a worthy and well cast hero. Robert Broderick shines brightly as the sea captain, proving himself just as effective in a sympathetic part as he is in carrying his usual role of heavy. Others are Walter Craven, Cesare Gravina, Maude Granger and Robert Cain.

The story, however light, will continually please because of attractive Miss Doré. The almost blighted romance of Nancy and Bob, the pretty action which transports them from America to Japan, where, after numerous adventures, they again meet—in fact, all the story is a fanciful and pretty romance. None will regret having seen it and all will appreciate it.

"A GIRL OF YESTERDAY"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

HERE is a fanciful romance constructed explicitly for the charms of Mary Pickford. It is one of the best vehicles that Little Mary has ever appeared in, for it offers her opportunities innumerable in which to utilize practically every pretty gesture and expression that she possesses.

Unlike many of the past pictures starring Mary, which have been comedy-dramas, and plain dramas, "A Girl of Yesterday" is mainly comedy with a most pleasing touch of the romantic. The story, or rather the substance of the story is almost negligible, the incidental touches being the mainstay of the picture. Of course, there is plot enough to introduce the characters and set them in motion, but the spectator would tire long before the end of the picture if it were not for the ability of the principals.

Miss Pickford's work is too well known to warrant much comment. Jack Pickford, her brother in reality and her brother in the picture, proves a likable comedian, and Marshall Neilan is an attractive lover. France Marion, a very pretty little girl, in-

dulges in a second romance with Jack, while Donald Crisp and Gertrude Norman appear in character parts.

Glenn Martin, the aviator, not much of an actor, but an entertaining figure, nevertheless makes his bow on the screen in "A Girl of Yesterday." That means that there are scenes filmed on the aviation field. And there are plenty of scenes taken on a yacht, in a ballroom, across the golf links, and so on.

"THE BRAVE DESERVE THE FAIR"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE once fertile possibilities of Western drama have lapsed into a conventional pot-pourri composed of a sheriff, a hero, a heroine, bad men, a stage coach holdup, and galloping horses. A change from this unvarying formula is afforded by "The Brave Deserve The Fair." There is a freshness in the plot, and a difference in its presentation that makes it really interesting.

Tom Martin and Leo Binnis are out prospecting for gold and



VICKY SAVES TOM'S LIFE

become lost. They finally come upon a waterhole and Tom fills his tin cup to drink. The water has been poisoned to kill off the wild horses that are eating the cattle-range bare. Vicky Johnson, a settler's daughter, sees Tom in the distance, and realizes his danger, shoots the cup from his hand. Shortly afterwards, Tom and Leo both fall in love with the girl.

She finally hits upon a scheme to test their devotion. A doctor tells both Tom and Leo that the girl met with an accident, and is disfigured for life. They are horror-stricken, and Tom proceeds at once to see the injured girl. Leo feels that he cannot love a cripple. When Tom arrives at Vicky's house, he finds her unhurt, and they plan their honeymoon. Tom Mix wrote the story, directed it, and plays the hero. In his support are Victoria Forde, Leo Maloney, and Howard Farrell.

"HOW MOLLY MADE GOOD"

(Photo Drama—Six Reels)

REVIEWED BY HARVEY F. THEW

AS an absolute novelty, this subject is one of the most remarkable pictures we have seen this season. The only persons of importance appearing in the cast, beside Margaret Gale, as Molly, are Lulu Glaser, May Robson, Henry Kolker, Cyril Scott, Julian Eltinge, Charles J. Ross, Mabel Fenton, Robert Edeson, Leo Ditrichstein, Julia Dean, Henrietta Crosman, and Mme. Fjorde. It was produced by William Steiner, and directed



MOLLY GETS AN ASSIGNMENT

by Lawrence B. McGill, both of whom have carried realism to an unusual extent, and have demonstrated the theory that the camera is at its best when it records truths in connection with its make-believe.

Molly, landing in New York from Ireland, is unable to find her brother, who is a reporter for the *Tribune*, and induces the editor to give her a job. She is sent out with a list of questions to be submitted to ten stage favorites. The first is Lulu Glaser, and it is understood that Miss Glaser is to furnish the name and address of another stage star, and so on in an endless chain. Her assignment takes her to Mount Vernon, Asbury Park, Bayside, Harmon-on-the-Hudson, Sag Harbor, Stamford, and other suburban localities, and in every case the action is photographed in the locality where it is laid. The summer homes of the various actors are the settings, and their families, servants and pets are paraded before the camera, all as part of the regular action. The realism is carried to every detail of the production.

Margaret Gale, as Molly, is a winsome Irish type, and although a comparative newcomer to such surroundings, she easily held her scenes, even in the presence of Lulu Glaser, Robert Edeson, and the other celebrities. There is a melodramatic plot, with a brace of villains and a villainess running through the picture to hold it together, but it is melodrama of the sort which will readily be accepted, even to the aeroplane dash which Molly makes for New York when she finds she has missed the last train from Miss Crosman's home. The wrecking of an automobile by an express train, in the sixth reel, is as realistic as such a scene could be made without leaving something for the undertaker.

Assisting Miss Gale in the cast are William H. Tooker, Helen Hilton, W. A. Williams, Armand Cortes, James Bagley, Edward J. Sullivan and John Reedy, all of whom are capable in their various parts.

"THE DANCING DOLL"

(Kalem—Three Reels)

REVIEWED BY PETER MILNE

THIS is certainly a novel entertainer. It contains an unusual story, slightly inconsistent at times but on the whole surprising because of its novelty and capable interpretation. The story is by Howard Irving Young.

Hilda, a girl of the forests, leaves her country sweetheart for the glare of the white lights, where she becomes a famous dancer. She marries her dancing partner but soon after discovers him to be a brute.

In the meantime her country lover has gone out of his mind. He constructs a doll, being quite talented in wood carving, that

is the exact image of Hilda. He believes that if lightning strikes the figure it will come to life. The lightning strikes him instead just as Hilda is returning home. She easily comprehends the situation and changes places with the doll.

Shortly afterwards her husband comes after her. Enraged at the presence of Felix he is about to kill him when the lightning comes again and kills him. Felix regains his memory and is thereafter happy with Hilda.

Vivian Wessell, known as a light comedy actress and dancer does well as Hilda. She has been given several opportunities in which to dance, and it seems to the writer that she could have given a more fascinating series of steps. Wayne Nunn does very well as Felix, while others are E. T. Roseman, George Moss and Harland B. Moore.

"THE COLLEGE ORPHAN"

(Broadway-Universal—Six Reels)

REVIEWED BY HARVEY F. THEW

A GOOD average feature picture, in which melodrama has been softened by hilarious comedy, has been used for the exploitation of Carter De Haven and Flora Parker De Haven. Wild college boys get themselves into trouble, as usual, but in this picture they carry themselves so far as to get completely outside college life, and suddenly find themselves involved in the labyrinths of big business, and college days are forgotten, never to be recalled this side of the National Censorship stamp.

The mere casting of Carter De Haven as a football star, or the leader in heavy college sports, shows a sense of humor, and this same sense has produced some lively and laughable situations. They reach their climax when the football squad, taking to heart the faculty's demand for a "more refined and gentle game," file onto the field in very ladylike garments, with tea wagons instead of ambulances and nurses.

L. V. Jefferson, the author, then seems to lose interest in the settings of his own story, and drops the college days and college spirit, retaining only the little "college orphan," who follows the



THE BOYS BREAK UP THE SHOW

expelled youth off to save him from utter ruin, and help bring about a reconciliation with his father.

More interest is added by several big scenes, one of them in a theatre, when the college youths break up the show, and are themselves dispersed when the stage hands flood the auditorium with a hose; but the members of the chorus are forcibly carried off to the frat house, kicking and squirming, through the streets. There is also a stupendously pretty girl, named Gloria Fonda, who has an important part. She is announced as one of the winners in the Universal Beauty contest last summer. Others in the cast are: Miss Edwards, Louis Morrison, Val Paul, William Canfield, Lule Warrenton, Doc Crane and a large collection of extras. William C. Dowland is the producer.

All in all, the picture should be very successful, especially at this time of the year, when college and football topics are occupying so many minds.

"THE BLUDGEON"

(Equitable—Five Reels)

REVIEWED BY PETER MILNE

WHEN the producers contracted for the picture rights of this Paul Armstrong play they obtained five reels worth of strong dramatic material. In its finished state "The Bludgeon" is a strong picture, but because of one or two things its highest possibilities have not been attained. But even so, it is a picture that will arouse a considerable amount of interest with the lovers of the society drama.

The casting of the characters deserves consideration. Kathryn Osterman appears as Irene Evendorr, the woman who is completely carried off her feet by her husband's newly-gotten riches. It is a character that should be justly responsible for a large proportion of sympathy, but Miss Osterman's years lessen the sympathetic tenor of the role. In the later stages of the picture, after the passage of ten years, this obstacle in the way of the character's drawing power is removed. Miss Osterman then appears to good advantage.

John Dunn as the husband, Frank Beamish as Stony Brooke, and Roy Applegate as Fred Hillman render support of a consistent character. Clara Whipple as Mrs. Wharton, gracelessly termed a "social leech," is to our mind the most attractive figure in the cast despite her thankless role. She is a woman who harshly preys upon the idle rich and succeeds in making a mere puppet of Irene. Miss Whipple is blessed with a pretty countenance and a complete understanding of her part—two possessions of which she may be proud.

With good camera work and appropriate scenes, enlivened once by a gorgeously-staged masque ball, the technical and artistic properties of the five reels are well accounted for. The dancing, intentionally or unintentionally, is typical of masque balls; that is, the merry-makers don't seem to dance particularly well together.



IRENE SHOCKS HER HUSBAND BUT PLEASES HER GUESTS

The story shows the extreme lengths which Mrs. Wharton and her confederates go to "bleed" innocent Irene Evendorr. She is incriminated before her husband and a divorce is resorted to, although Evendorr himself shoulders all the blame. Then, years afterwards, the husband discovers his wife's innocence and through the medium of their young daughter they are reunited.

"MY MADONNA"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

A MELODRAMATIC story of the highest class, with coincidence playing its part, but playing it subtly and almost without offense, this picture serves as an excellent vehicle for the statuesque beauty of Mme. Petrova.

The plot is not new, but we venture to say that the story of the eternal triangle was never presented in settings of greater charm, nor with greater ability in its interpretation. Mme. Alice Blaché, who directed the piece and also adapted it for the screen from the poem by Robert W. Service, has seen to

it that the characters move about in handsome drawing rooms, picturesque studios, and gardens of real beauty. And when it is necessary to introduce scenes of poverty, the settings are just as effective.

If no fault can be found with the director's work, it cannot be found with the acting either. Mme. Petrova, as Lucille, a woman of the demi-monde, who meets Robert, the artist, by accident, becomes the model for his wonderful Madonna, and



THE BARONESS IS INTRODUCED TO LUCILLE

then his wife, whom he forsakes for the time being for the Baroness, accomplishes the difficult task of acting by means of a series of poses. For an actress of lesser magnetism, this would be a dangerous proceeding. But Petrova manages it with an ease rarely seen in the silent drama.

Guy Coombs, the artist, is excellent, and the rest of the cast, including Evelyn Dumo, Albert Howson and James O'Neill, is entirely capable.

A marionette show, featuring Albert Derbil and Yahne Fleury in an Apache dance, introduced in one scene, is a real novelty. The murder of the Baron by a man whom he has wronged, the subsequent trial of Robert for the crime, Lucille's dramatic "confession" in the courtroom to save Robert, and the final clearing up by means of the deathbed confession of the real murderer, whose child Lucille has restored to health by taking her to a "fresh-air camp," are a few of the tense moments that will make this offering acceptable to audiences of all tastes.

The photography is faultless.

"THE NET OF DECEIT"

(Kalem-General—Three Reels)

REVIEWED BY HARVEY F. THEW

A MELODRAMATIC story of intrigue and love of the kind we all used to like to read, should make a picture we would all like to see. This "Broadway Favorites" subject is such a story, and is well worked out and logically set. The story is not exactly new; there are a couple of spies, one of them a woman, trying to get the secret formula of a new explosive, and there is an unsophisticated young fisherman, who falls in love with the adventuress, but everything ends happily.

The settings are all good. Exciting scenes in the hotel lobby and private rooms, when the conspirators are unmasked, are well calculated to hold the interest, and broad atmospheric effects are obtained in the scenes taken along the beach. Melodramatic climaxes are reached without going outside the realm of the reasonable, and the whole picture is well balanced, so as to appeal to audiences of varying grades of intelligence—it may amuse some, but it will interest all.

Roland Bottomley, who is featured as David the Fisherman, does not always hold the focus of his scenes, but is nevertheless pleasing. Alice Hollister is good as the adventuress. Others in the cast are: John E. Mackin, James B. Ross, Arthur Albertson, William McNulty and John Foster. The picture was produced by Harry Millarde from a story by Howard Irving Young.

TENSE MOMENTS IN "THE CARD PLAYERS," RIALTO STAR FEATURE WITH WILLIAM ROSELLE



THIS THREE-ACT DRAMA, PRODUCED BY GAUMONT, IS RELEASED OCT. 20 ON THE MUTUAL PROGRAM

"THE CARD PLAYERS"

(Rialto-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

RAPID action, excellent settings and an able cast have aided the director in this picture of modern life. The story is a little over-intensified, but this is usual and ordinarily necessary in driving home a lesson such as this aims to do. The interest is held at a high point throughout the course of the story, which is melodramatic in the extreme, and should have a wide appeal.

William Roselle gives a thorough portrayal of the son of a gambling stock-broker father, and a bridge-fiend mother; his inheritance works his ruin, and he is cast out by his father who accuses him of theft. He is saved through the efforts of a col-

but at length they are brought to justice, and great is their fall. The love interest is well worked into the thrilling features of the picture, and the central female character turns out to be a girl detective, who is largely responsible for the exposure of the criminals.

The best scenes are on the water. Several motor boats are used, and there is a lonely bell-buoy on which the wrongly-accused young man is marooned by the treacherous leader of the smugglers, who poses as the town's most substantial citizen.

Kathryn Adams, Wayne Aery and Morgan Jones are the chief members of the cast, and all are capable in their parts.

"THE SPIDER"

(Essanay—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE phase of the eternal triangle, made up of the under-paid shop-girl, her poor-but-honest lover, and the designing roué, is so trite that any new presentation of it would seem *de trop*. But this senile theme is revived into an absorbing story through the efforts of Ruth Stonehouse, John Loring and Hugh E. Thompson.

The longings of the girl clerk for less sordid surroundings, the machinations of the man who promises her the good things of life,



"THESE I. O. U.'S GO TO YOUR HUSBAND"

lege companion, who is an adept in mysticism, and throws him into a trance, in which he sees a terrible picture of the gambler's fate. This allegory is worked out in such manner as to produce a series of thrills, culminating when the young man sees himself strapped in the electric chair. He is cured of his passion for gambling, regains his sweetheart's love, and is happily married.

Supporting William Roselle in the cast are Lucille Taft, as the young man's fiancée, Charles U. Davis as the father, Madge Orlamond as the mother, and William Stieff as the mystic.

"THE LONG ARM OF THE SECRET SERVICE"

(Than-o-play—Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS "Than-o-play" has an interesting story, presented with all regard for its dramatic possibilities. It is of conventional type, but a type which the average motion picture audience has approved over and over again. The wrong-doers—this time they are opium smugglers—flourish and triumph over the righteous,



"THE TRAP IS DISCLOSED"

and the deadly seriousness of the man who knows what those promises mean, are made very real issues to the spectator. This interest is not aroused by anything new in plot or treatment, but by the unusually good acting.

The designs of the wealthy old bachelor on the girl's morals are finally thwarted in a dramatic manner by her lover.

"THE LITTLE GIPSY"

(Fox—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS newest Fox feature is a decided triumph. More than anything, it is a director's triumph, for the rare taste and artistry shown in the selection of settings and locations, in addition to the characterizations and the building up of the action toward dramatic meridians, is of a distinguished order. A direct appeal has been made to the intelligence of the audience, and made so directly that any audience will respond. In some subtle way, which artists have, the spectator is invited to join with the company, and the joys and woes of Lady Babbie and the Little Minister are made public property. This is the first of Oscar Apfel's productions for the Fox company we have seen; and, taking his measure from the handling of this story, he is in an enviable position among directors.

Mr. Apfel has had a high grade of material to work with. Dorothy Bernard is a charming and altogether capable Babbie. As the petted daughter of an English nobleman she is dignified and well-poised, and there is nothing incongruous in her barefoot gipsy dances through midnight glades. Her naive mannerisms are especially enticing in her scenes with the minister, and with the boy on the wishing-stone. As the minister, Thurlow Bergen is human and convincing.

The rural and gipsy types, contributed by Riley Hatch, Nannie Webster and Bobbie Thew, enhance the picture. The scenes are laid in Scotland, mostly in and about the village of Thrums. Thrills are provided in the burning of the factory, the charge of the Highland troops on the strikers, and the breaking of the dam, and the rescue of the Minister and a young lordling from the torrent. Skillful placing of the camera has strengthened all of these scenes.

The story is introduced with a dainty novelty. The infant, Babbie, is packed into a basket by her gipsy mother, and as the caravan is fording a stream, the basket is lost and drifts down with the current. Thus Babbie is found by a nobleman and raised as his daughter. Her gipsy blood cannot be cooled, and



BABBIE ROUSES THE MOB

she has a fondness for masquerading in the gay costume of her real people. It is in this masquerade that she enchants the Minister, and rouses his congregation (excellent types, incidentally), and he is saved from their wrath when her true identity is discovered.

"THE FINAL JUDGMENT"

(Rolle-Metro—Five Reels)

REVIEWED BY PETER MILNE

ALTHOUGH in "The Final Judgment" we are treated to nothing extraordinary in the way of originality, we are treated to an excellently constructed drama. In regard to detail, the depicted action is convincing and realistic. There is the jealous husband, to be sure, but instead of threatening separation when he discovers his wife innocently in the presence of a friend, he allows himself to be calmed by his sensible mate. With such lifelike

touches is the entire picture endowed. Audiences will be wondering why "The Final Judgment" is so true to life, and the realistic detail will partly answer the question.

George Scarborough, a skillful dramatist, is the author of "The Final Judgment." It is interesting to note that the play is not an adaptation, but that at some future date the picture will be adapted for stage production, with a cast containing the same principals.



JANE WRINGS A CONFESSION FROM ROSS

Mr. Scarborough's drama has been produced by Edwin Carew in an effective manner. The full value of each strong situation is almost always realized. The climax is very well constructed and leaves the observer in high excitement, as there is little action following it.

To begin with, there are three rivals for the hand of an actress. Campbell, a young district attorney, wins her, and so incurs the enmity of his formidable rival, Ross, a chemist. Strong, the other gentleman, is happy in the thought that the best man has won. Ross concocts a deadly poison which he sends in a letter to Campbell. Strong opens the letter and is killed by the poisonous fumes. Campbell, by circumstantial evidence, is accused of the crime and is sentenced to die.

Then Mrs. Campbell gets suspicious, and after a carefully laid plan of action has been materialized, she forces from Ross a confession, with the consequence that Campbell is released and Ross meets his just deserts.

Ethel Barrymore plays the role of Mrs. Campbell with a skill that is indeed praiseworthy. The role offers her many suitable opportunities and she handles them all effectively. H. Cooper Cliffe as Ross is a proficient heavy, and Mahlen Hamilton as Campbell is very good. Percy G. Standing, Beatrice Maude, Paul Lawrence and M. W. Hale complete the cast of principals. A little of the minor support could have been stronger, but as a whole the cast is well balanced.

The photography is clear and good most of the time, only in a few scenes appearing a little too dark. But we mistake not in asserting that "The Final Judgment" spells success, for its story and acting are admirable.

"THE LAND OF ADVENTURE"

(Edison—Three Reels)

REVIEWED BY H. S. FULD

IT is a pleasure in these days of the prevailing heavy drama and slapstick comedy to come across such a refreshing story of romance with a vein of wholesome humor running through it, such as this latest offering from the Edison studios. "The Land of Adventure," by Harry Beaumont, is interesting from start to finish. There is action in every foot, and superb photography, good acting on the part of the principals, laugh-provoking situations enlivening the tense moments, all tend to make this release one of the best of the month.

Two young Americans, Eddie Reynolds (Edward Earle) and Billie Drew (Johnnie Walker), go by steamer to aid the President of a South American Republic, who has asked their help to capture or subdue a revolutionary general, Villanza by name. Aboard the same ship they meet Mary and Alice Brooks, daugh-

ters of the American backer of the Republic Panzuelo, whither Eddie and Billie are bound.

Spies, in the employ of the revolutionary party, endeavor to prevent the two Americans from reaching their destination, but are caught and apprehended.

One exciting adventure after another follows in quick succession, but the boys finally win out and arrive at the capitol, where they are made aides to the President and sit in his cabinet.

Alice and Mary, while out horseback riding, are captured by a band of revolutionists and taken to the camp of the revolutionary general, Villanza. He, recognizing them as the daughters of the American, Bruce, decides to hold them prisoners, and sends a note to Bruce to the effect that if he does not withdraw his support from the present government and help the revolution, his daughters will be put to death.



GENERAL VILLANZA A PRISONER

Bruce shows the note to Billie and Eddie, and the latter immediately set out to the rescue. Again the action flows fast. After being captured themselves, escaping, rescuing the girls, and so on, they cap the climax by capturing the general himself and bringing him in triumph to the capitol and into the presence of the President and his assembled cabinet.

Eddie and Billie are suitably rewarded by the government, but probably the greatest prize in their estimation is Mr. Bruce's present of a daughter to each.

"TOILS OF THE JUNGLE"

(E. and R. Jungle—Two Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picture featuring Napoleon and Sally, two chimpanzees known to vaudeville audiences throughout the country for their clever tricks, is one of the best animal subjects produced for some time.

It is an animal picture in more than name. There is hardly a foot of film in which jungle beasts are not in evidence.

Furthermore, they are not merely introduced just because it is thought that the spectator might expect to see a hide of shaggy hair and an occasional claw, in expectation of the title.

Another thing about the picture is the presence of a full-blooded story, brimful of wholesome action. The producer has borne in mind the necessity of a lively plot as the first essential.

So with an interesting story and the appearance of cleverly trained beasts—"The Toils of the Jungle" possesses a combination of qualities commanding success at the box office of every theatre where the picture is put on exhibition.

The picture will appeal to everybody; there is something for every member of the family—a romantic story of love and adventure developed amid scenes of vivid jungle wilderness by a capable cast of animal and human actors.

NEW THOUSAND SEAT HOUSE FOR CLEVELAND

A. MAHRER, owner of the new Palace theatre, Cleveland, will take over the new Milo theatre, now under construction at 1001 Miles avenue. The new playhouse, which will seat 1,000 persons, will be opened in the near future.

"BUCK'S LADY FRIEND"

(Mustang-Mutual—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

BUCK PARVIN, the cowboy actor hero of Van Loan's *Saturday Evening Post* stories, has been successfully transferred to the screen. In this second of the Parvin series, much of the flavor of the original tale is preserved, and Art Acord as Buck duplicates his clever portrayal that was a feature of the first release. During the course of the action, the fans eager for "inside dope" on how pictures are made, are given many details of studio routine.

Buck Parvin, an actor of Western roles in the Titan Moving Picture Company, becomes infatuated with a gross, stupid woman, beside whom Helen of Troy and Minerva in his estimation were "alsorans." He amuses his co-actors by his devotion, but fearing that the woman has designs on his bankroll, they decide to show Parvin her true character. To accomplish this, Dick La Rue, the leading man, flirts with the woman, and in her bovine way, she flirts back.

Buck is enraged at La Rue's duplicity, and breaks up a court scene set while trying to disfigure the leading man.

Supporting Art Acord are Lawrence Peyton and Sylvia Ashton. The directing was supervised by William Bertram.

"LET THERE BE LIGHT"

(American-Flying A—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE plot of this attractive little drama is commonplace—if you stop to analyze it. But the story is so deftly developed, and the acting so appealingly human, that anyone but the most dyspeptic of misanthropes will overlook the plot shortcomings. There are some very effective lighting effects introduced, and the directing throughout is praiseworthy. Perhaps the scores of electrical devices used in the inventor's home begin to pall on the spectator, but their connote effect counterbalances this objection. Helen Rosson and Charles Newton contribute much to the charm of the drama by their interpretations of the leads.

Peter Sterns has devoted the largest part of his life to electrical experiments. It is his ambition to perfect a brilliant electric ray, for illumination purposes. At the death of his life-long friend, he adopts June Sterling, the orphaned daughter. June brings happiness into the life of the lonely bachelor, and when he asks her to marry him, she consents. Though Peter showers his wife with attentions, his life-work comes first, and she is often thrown



JUNE PREPARES BREAKFAST ELECTRICALLY

on her own resources for companionship. She meets a popular actor, and spends much of her time with him.

Peter perfects his light, and as he directs it into the garden, he sees June in the arms of the actor. He decides to give June her liberty that she may re-marry.

The evening's experience, however, has shown the girl that she loves her husband.

E. Forrest Taylor, Queenie Rosson and Perry Banks furnish the support. William Bertram is responsible for the directing of the picture.

"HEART OF THE BLUE RIDGE"

(Shubert-World Film—Five Reels)

REVIEWED BY PETER MILNE

HERE we are presented with the redoubtable moonshiner and his familiar illicit still. We are also introduced to the ambitious revenue officer, but he is more inconspicuous than usual. He neither betrays the mountain girl or marries her despite family connections, so it must be granted that "Heart of the Blue Ridge" offers something unusual.

Considered from a commercial standpoint, this Shubert feature is valuable, for contained in its cast are Clara Kimball Young and Chester Barnett. Considered from an artistic



LOVE IN A BUCKBOARD

standpoint the drama is par excellence. The mountain scenery that it offers is splendid. Long, deep views with three or four ridges of mountains in the background greet the eye. When we come to consider the camera work, we cannot be so enraptured. It is not what we expect from a Peerless camera man, although the sheer scenic beauty of the mountains partially shines through hazy photography.

In regard to dramatic construction the picture is somewhat thin. The story is straight and direct, it travels along one line all the way, but it travels slowly. However, the beauty of the locations and some clever bits of comedy aid in broadening the interest to an attractive extent. Briefly, there is padding, but only at times is it noticeably tiresome.

Miss Young and Mr. Barnett, appearing as the lovers, render suitable work. They accomplish everything that their parts demand, although their opportunities are numbered. Robert Cummings as the moonshiner is a good heavy, one that immediately excites antagonism because he kills Clara's trained bear, who was previously a welcome addition to the cast. James Young is the director. He has made an attractive picture from inadequate material.

"YOUTH"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

"YOUTH" is a version of the eternal triangle, but the author, Lanier Bartlett, has aimed at something deeper and more impressive than the accustomed matrimonial squabbles so often picturized, and by the good graces of Director Harry Lambert and the pronounced ability of the cast, he has achieved his aim.

It is one thing for a husband to tire of his wife and seek diversion in the company of women whose morals rattle like a kettle drum, but strange as it may seem it is quite another matter for the husband to have a sound motive for such actions. This is what "Youth" contains, sincere, well motivated action, of the kind that appears as refreshing as if the story were totally unconventional.

An outline of the story and a glimpse of the psychology upon which it is founded will suffice to give a further idea of the unusual quality of the picture. Harcourt, a sculptor, sees in his wife the very incarnation of Youth. She is the subject for all his

works. But in time he realizes that the Youth in his wife is becoming less pronounced outwardly. And so he naturally turns to a gay and regrettably a characterless young thing, when she enters his home for instruction in his art.

In time his wife leaves him and not until then does the husband realize that it is the person of his wife that he loves instead of Youth. And thus does he learn, if we may be permitted to quote, the truth of the lines of Jerome K. Jerome, "The love of the young for the young is the beginning of life, but the love of the old for the old is the beginning of things longer."

Antonio Moreno succeeds in giving a clear characterization of the husband, Frankie Mann is a most sympathetic figure as the wife, while Mlle. Valkyrien makes a passionate third angle. She is good except in her final scene when she overacts. "Youth" is truly a picture that will create an impression.

"THE MAGIC SKIN"

(Kleine-Edison—Five Reels)

REVIEWED BY OSCAR COOPER

OF course nobody would expect Balzac on the screen to be anything more than a shadow of the Balzac of the printed page, for the reason that he is one of those authors whose strength lies in detailed delineation of character. But the Balzac plot does adapt itself to the screen readily, and this is what we have in "The Magic Skin."

Besides, Richard Ridgley, who wrote the scenario and directed the production as well, made a wise decision in completely modernizing the Balzac story. The theme—that of a man who bargains with Mephisto for a few days' lease on life's gayety in return for a subsequent journey to the infernal regions—is just as new as it is old. In other words, it belongs to all the centuries,



RAPHAEL RETURNS TO PAULINE

and to all lovers of drama, silent or spoken. Its appeal is universal.

As for the settings—they would be perfectly in place in a modern society drama. So would the characters. And all up-to-date facilities for gay dissipation are afforded the youth who has bargained his soul away. Picture-goers who are fond of seeing screen versions of revelry by night will be pleased with several scenes in this offering. They are among the most convincing we have witnessed.

Everett Butterfield, as the youth who finds the magic skin and has but to take the skin and wish to have that wish immediately gratified, is most effective in moments of pathos. Mabel Trunnelle, as the girl who is wronged, is pleasing, and Sally Crute gives a peculiarly vivid impersonation of the woman of the world. Herbert Prior, in the role of the antique dealer who becomes Mephisto in the youth's dream, is excellent. The rest of the cast—Bigelow Cooper, Frank A. Lyon, William West, George A. Wright, Nellie Grant and Harry Linson—is entirely adequate.

"FLAME OF PASSION"

REVIEWED BY PETER MILNE

(Terriss—Picture Playhouse—Four Parts)

THIS is the second offering that Tom Terriss has given the trade filmed 'midst the gorgeous scenery of Jamaica. Terriss wrote, produced and largely acted the picture, which may be classified as a melodrama. Its characters have often been seen treading the boards of the ten-twenty-three stock house. There is the hero who has just inherited a fortune. There is the villain, who will receive the fortune in the event of the hero's death. Lastly, there is the siren, operating with the villain to put the hero out of the way.



LORIENT FORESEES HIS FUTURE MISERY

The siren succeeds in dragging the hero down to the depths, but at the psychological moment the siren dies and then the hero is regenerated. He becomes a man again and is enabled to return to his faithful sweetheart.

There is a prolonged chase immediately preceding the finale which takes the chased and the chaser over yards and yards of beautiful ground. Waterfalls, picturesque mountain slopes, rocky crevices and the like furnish none too comfortable paths over which the various characters madly rush. The end of the chase brings all the participants to a smoking volcano, which makes a very good scene. And here, on the brink of the belching aperture, hero and villain engage in a fight to the death. It is quite superfluous to remark that the villain descends to a warm death and a hot hereafter.

With regard to the film itself, in the first two reels a little more careful editing and cutting would easily benefit. This we sincerely believe would make the story run at a more even rate than it did when viewed.

As the villain, Rienzi de Cordova, does characteristic work, while Elaine Terriss is the siren. She is rather large for the part, but succeeds in effectively registering her scenes. The supporting cast is competent.

"COUNSEL FOR THE DEFENSE"

(Balboa-Pathé—Three Reels)

REVIEWED BY HARVEY F. THEW

TWO murders, by the same burglar, under the same circumstances, have been found necessary in unfolding this story of a young lawyer's rise, and the crumbling of a structure built on a false foundation. His defense of the burglar after the first murder is the case from which his reputation rises. His fee is the jewels which were stolen that night. Years later, the noted young lawyer marries. He gives the same jewels to his bride as a wedding gift. The same burglar forces his way into the house, ignorant of whose home it is, and in attempting to get possession of the jewels his revolver is discharged and the young bride killed.

The story is a trifle strained as to possibilities and coincidences, but it is skillfully built, and is well adapted to hold the interest. Jack Livingston gives a good portrayal of the young lawyer, and Robert Gray of the burglar. Marguerite Nichols is dainty and charming as the bride.

"A BLACK SHEEP"

(Selig—V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is Otis Harlan's third appearance as Hoyt's "Black Sheep." When he revived the old classic some twelve years ago, the West End theatre in New York wasn't large enough to receive the crowds which stormed it for a week. When the Wells-Dunn-Harlan Opera Company took it through the South in repertoire, the same season, it left a trail of joy and a remembrance which should be a valuable advertising asset for this film. Otis Harlan as "Sheep" will awaken many a memory throughout the country, and should keep many a box office working overtime.

In farces of this character, the screen has possibilities never heard of on the stage. They are employed to the fullest, and the atmosphere of Tombstone, Ariz., is something really refreshing. Mr. Harlan, still built upon the geometric lines of a five-cent piece, capers about as blithely as of old, and his screen humor is merely his stage humor, received through a Maxim sileicer.

Little mechanical effects and pieces of "business" which could have originated with no one but Charles H. Hoyt, are noticeable, and are of great assistance to the director. The settings, as a rule, are appropriate, and the costumes elaborate.

Grace Darmond plays Ada Steele capably—in fact, the entire cast, which includes Rita Gould, John Charles, James Bradbury, John D. Murphy, Fred Morley, Lou Kelso, Jack Rollins, Emma Glenwood and Virginia Ainsworth, is well selected. The direction is that of T. N. Heffron.

"AN AFFAIR OF THREE NATIONS"

(Pathé-Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

AN absorbing mystery romance of international politics, intrigue, murder, and the highly scientific methods of Ashton Kirk, detective, is this first of the Arnold Daly productions which are to be added to the Gold Rooster family. It is founded on the stories of John T. McIntyre, and Mr. Daly is not only the producer, but he also plays the leading part.

The characters in this picture are all finely drawn, and exceptionally convincing, considering that three nationalities are represented. The air of mystery is preserved throughout, leading up to a climax in the unravelling of the murder; and the plot, which commenced with a secret treaty between the United States and Russia, stolen long ago on a battlefield of the Russian-Japanese war, is rationally carried out to the end, despite a tendency toward heroics.

Although the murder is committed in a scene shown on the



KIRK IS TRAPPED IN THE EMBASSY

screen, the mystery is preserved, as the obscurity permits only a glimpse of scurrying figures, silhouetted against the curtain of a partly-open window. The suggestion of night and its uncertainties is well carried out.

Sheldon Lewis is Dr. Morse, the victim, and the cast also includes William Harrigan, Charles Laite, Charles Krauss, Geoffrey Stein, Martin Sabine, George Melville, Louise Rutter and Doris Mitchell.

FAKE FILMS

Our Warning with reference to "Fake Chaplins," which has been published from Coast to Coast for the last month, has been the means of helping many an Exhibitor to give a square deal to his customers.

The Essanay Film Manufacturing Company wishes to announce that it intends to enforce to the full letter of the law "picture honesty" in reference to Essanay-Chaplin films.

This means vigorous prosecution of all offenders.

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"JIM WEST—GAMBLER"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

THIS is a picture concerning the reformation of a gambler, and while it departs little from conventional lines, it builds effectively to a powerful climax, powerful in dramatic intensity and of long duration. In holding one's attention from scene to scene, the picture accomplishes its most essential purpose.

Jim's wife Kate leaves him with her little daughter because he has caused the death of a man. After a period in jail Jim is released, much the better. He determines to make himself worthy to seek out his wife and daughter, and by hard labor he at length attains a respected position in the clergy.



JIM WEST MEETS HIS DAUGHTER

He is called to take up the ministerial duties in a town where his wife is living. His daughter is in love with the son of the man whose death was caused by Jim's gambling establishment. Jim has sent his wife a note, telling her that he is ready to assume an honorable position in his family, when he discovers that Frank, the young man is following in his father's disastrous footsteps. Recognizing him by a watch charm that he carries he enters the gambling house and wins back all the youth's money.

In a powerful scene, just a bit stagey, but powerful nevertheless, the gamblers denounce the clergyman in his church before a large congregation. Publicly he is disgraced, but before his wife he has nobly atoned for his earlier wrongs.

Melvin Mayo is quite emotionless in the title role, although he manages to interpret the part in a sincere and telling manner. Dorothy Barnett, Helen Eddy and L. C. Shumway render quality support in the other principal roles. Photographically the picture is good, while in regard to scenes and settings hardly anything is left to be desired.

FATHER OF MERRITT CRAWFORD, FORMER EDITOR OF "MOTION PICTURE NEWS," IS DEAD

GILBERT H. CRAWFORD, father of Merritt Crawford, formerly managing editor of MOTION PICTURE NEWS, died at his home, 296 New York avenue, Brooklyn, N. Y., from pneumonia, at four o'clock, Wednesday afternoon, October 13.

Mr. Crawford was a prominent attorney, well known in legal circles of New York for a number of years, and had handled with distinguishing success many cases before the New York courts.

Mr. Crawford was a man of considerable versatility, and was known for his learning and scholarly tastes. For several seasons he lectured in the public schools of New York City on the careers of men eminent in the history of this country and in European politics.

A man of impressive personality, he was highly esteemed by all who knew him and beloved by a host of people coming under the influence of his heart and mind.

Mr. Crawford left his wife and eight children, four sons and four daughters. Mr. Crawford was the father of Dr. Mary Crawford, the surgeon of international reputation, who lately returned from service in the Red Cross hospitals of France.

**KLEINE FEATURES MAUDE FEALY IN "BONDWOMEN";
ACTRESS SUPPORTED SIR HENRY IRVING**

KLEINE studios are working at capacity night and day since the acquisition of Maude Fealy. "Bondwomen" is the title of the first big feature in which she will be seen.

"Bondwomen" is the story of a successful business woman accustomed to handling money, who marries a surgeon obsessed with the idea that no woman is fit to become his confidant in financial matters. The theme is one of much human interest and one sure to hit home in all audiences.



MAUDE FEALY

Miss Fealy will be supported by a sterling cast, which includes Ira Shepard, Mildred Gregory, John Sainpolis, David Landou, Harmon McGregor, Harry Knowles, Maurice Stewart, Jr., Shirley De Me and Frederic Sumner.

Miss Fealy is well known to the amusement-loving public of two continents. During her career she has supported such stars as Sir Henry Irving, E. S. Willard, William Gillette, Nat Goodwin, Richard Mansfield, William Collier, Robert Hilliard, Holbrook Blinn, and others whose names are household words in America.

**INDUSTRIAL TAKES THREE SUBJECTS—PARAMOUNT GIRL,
THE CASTLES AND LARDNER BASEBALL SCENES**

WATTERSON R. ROTHACKER, general manager of the Industrial Moving Picture Company, Chicago, announces that his company has just completed three important commissions.

The Industrial company was selected by the Famous Players Company to take the pictures of the Chicago visit of Anita King, the Paramount girl. Despite a continuous fall of rain, some very good film was obtained.

Industrial also made for the Cort Film Corporation a series of scenes of Mr. and Mrs. Vernon Castle, which will be used as a part of a production featuring the Castles, which is to be released under the Court name. The scenes were staged at Lake Bluff, where the manoeuvres of the Naval Training Camp, and the scenic wonders of the place, furnished a picturesque background.

Another recent commission awarded to the Industrial company was all the photography work on the Ring Lardner baseball comedies, produced by Hans Moss, which are to be released by the World Film Corporation.

**FIRST BALL OF DIRECTORS' ASSOCIATION SET FOR
ST. VALENTINE'S DAY**

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 11.

THE Motion Picture Directors' Association has fixed the evening of February 14, St. Valentine's Day, as the day for the first annual ball to be given by this organization, and the Shrine Auditorium, having the largest dancing floor in southern California, has been leased for the occasion.

President Otis Turner, and Vice-presidents Charles Giblyn and William Robert Daly, together with Secretary Allen Curtis, Treasurer Eddie Dillon, and trustees Del Henderson, Al Christie and Robert Leonard have been named as a committee on arrangements.

This work is being taken up by all the directors, and they plan to make this the greatest photoplayers' ball ever held.

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name

Theatre

City

State

UNIVERSAL "FIRST RELEASES" SHOWN AT ELECTRICAL EXPOSITION BY OFFICIAL REQUEST

THE Universal Film Manufacturing Company was paid a tribute by the management of the Electrical Exposition and Motor Show last week, when a request was made for Universal moving pictures, to be shown at the annual show which was held at the Grand Central Palace, in New York City, October 11 to 16.

The Exposition gave the Universal a prominent place on the third floor and this space was converted into an attractive moving picture show, artistically decorated, with photographs and pennants of the leading stars. In addition to the pictures, which were "first releases," the Universal gave away post cards with pictures of their stars; copies of the Universal Fox Trot; the "Uni-



UNIVERSAL PICTURE SHOW AT THE EXPOSITION

versal City March," and handsome colored photographs of Mary Fuller.

This show made a similar request of the Universal last year, and they were presented with a gold medal by the officials of the Exposition.

PHILADELPHIA LEAGUE MEETINGS RESUMED WITH AUTUMN WEATHER

Special to MOTION PICTURE NEWS

Philadelphia, Oct. 12. THE regular meetings of the League, held at their headquarters, 1339 Vine street, but suspended during the summer months, will be held every Friday morning, as last year. An increased interest among the exhibitors in these meetings is hoped for, as matters of vital interest are discussed.

When National President Herrington was in Philadelphia recently, notices were sent out to about two hundred and fifty exhibitors. Although the meeting was purposely held on Sunday afternoon at three o'clock as being the most convenient time for a record attendance, the response was far less than was anticipated.

Speeches were made by President Herrington, Ben Zerr, of Reading, president of the Pennsylvania State League; Charles Segal, president of the Philadelphia Exhibitors' League; and M. A. Benn, a prominent theatre owner and manager.

DRAWING COPYRIGHTED BY CHICAGO TRIBUNE USED IN ADVERTISEMENT

MOTION PICTURE NEWS desires to acknowledge that a cut which appeared in an advertisement of the Victory Film Company, on page 95 of its issue of October 16, was a reproduction from a drawing copyrighted by the Chicago Tribune, and used by the Tribune in advertising its film, "The German Side of the War."

Also, the reproduction in the same advertisement of part of a page from the New York World, headed "60,000 Tie Up Broadway to See Real War Movies," referred in reality to the Chicago Tribune films which were then being shown at the Forty-fourth Street Theatre, New York, and not to the Victory Film Company's "The Battle and Fall of Warsaw," as was made to appear by the Victory Company in its advertisement.

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PICTURE MACHINES & SUPPLIES
(alebuff Supply Co., 1301 Race St., Philadelphia.

Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

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Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

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THANHOUSER BALL IS BRILLIANT AFFAIR

FRIDAY, October 8, saw a tired but happy 1,000 revelers depart from Germania Hall in New Rochelle, N. Y. The occasion was the yearly Thanhouser ball. The grand march was led by Mignon Anderson, leading lady, and Morris Foster, who heads one of the stock companies. Gladys Hulette, the new acquisition to the Thanhouser array of talent, made friends as fast as they could reach her for a handshake; and Louise Emerald Bates, the "Falstaff Girl," radiated in her charming personality and spontaneous humor.

Everybody helped make it a big night, for it was arranged that three big carryall coaches should go down to New York and bring up to New Rochelle all the screen favorites from other companies. The entertainment arranged was a delight to the eye and ear. It was quite unknown, heretofore, that Grace DeCarlton is an accomplished ballet artiste, and her exhibition of interpretive classic dances was one of the surprises of the evening. Enthroned like a queen in state was Florence LaBadie, Thanhouser leading woman.

The surprise of the evening included vaudeville "turns" by the Fairbanks Twins, little Helen Badgley and Tula Belle, of the juvenile company. Arthur Bauer, Harris Gordon, Morgan Jones, Carey Hastings, George Marlo, Bert Delaney and Madge Drew, the famous horsewoman, added their talents to the entertainment, one of the most popular hits being the singing of Boyd Marshall. John Lehnberg, the Thanhouser character man, was the master of ceremonies.

Claude Cooper, Arthur Cunningham, and Frances Keyes of the Falstaff Comedy Company, kept the guests in roars in a twenty-minute sketch.

RAILROAD OFFICIALS, IN CONVENTION, VISIT UNIVERSAL CITY

THE American Electric Railway Association and the American Electric Railway Manufacturers' Association, composed of the high officials of all the important railway companies and allied industries in the United States and Canada, spent an entire day at Universal City on October 12 when an interesting program was provided for their entertainment.

The delegates to these two associations held their first annual convention on the Pacific Coast at San Francisco several days before going to Universal City, and after the day at the big picture making plant, spent another day at Catalina Island, and, later, two days at the San Diego Exposition.

"NATION" CLOSSES SECOND RUN, TOTALLING RUN OF TWENTY-FOUR WEEKS

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 11.

"THE Birth of a Nation" has closed its second engagement at Clune's Auditorium, after a total run of twenty-four weeks, and this week "An Alien," adapted from "The Sign of the Rose," a vaudeville sketch, is playing a return engagement of one week.

Beginning Monday, October 4, this theatre is showing the re-leases of the Triangle program. The prices are matinee, fifteen and twenty-five cents; evenings, fifteen, twenty-five and fifty.

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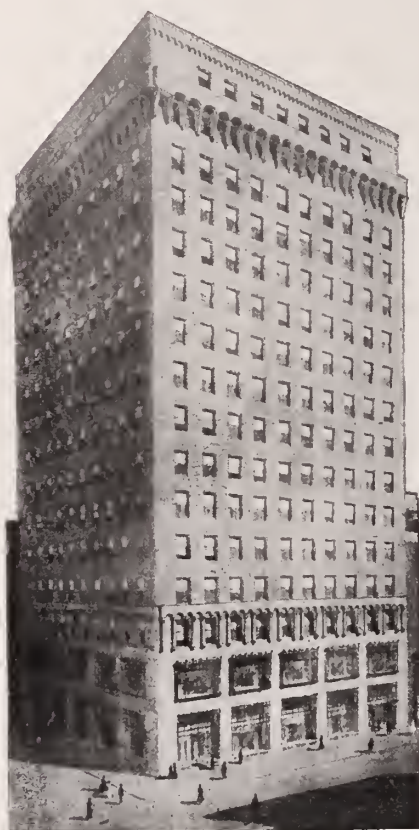
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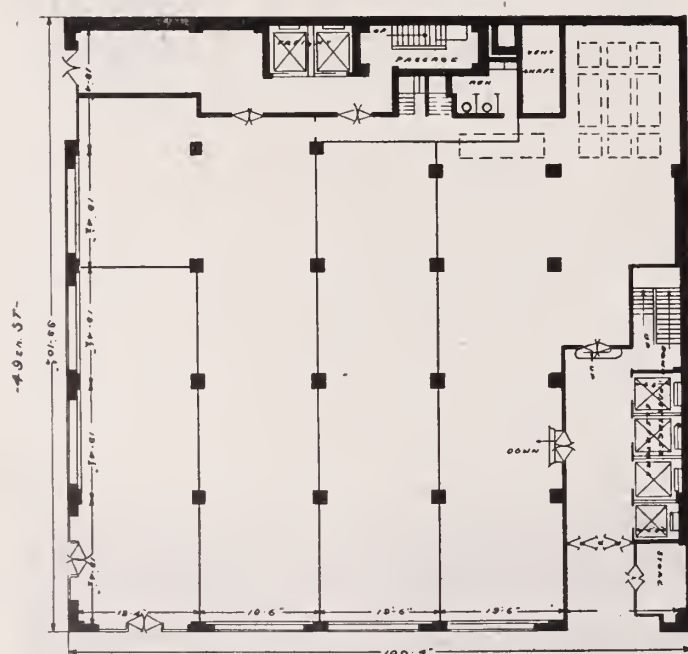
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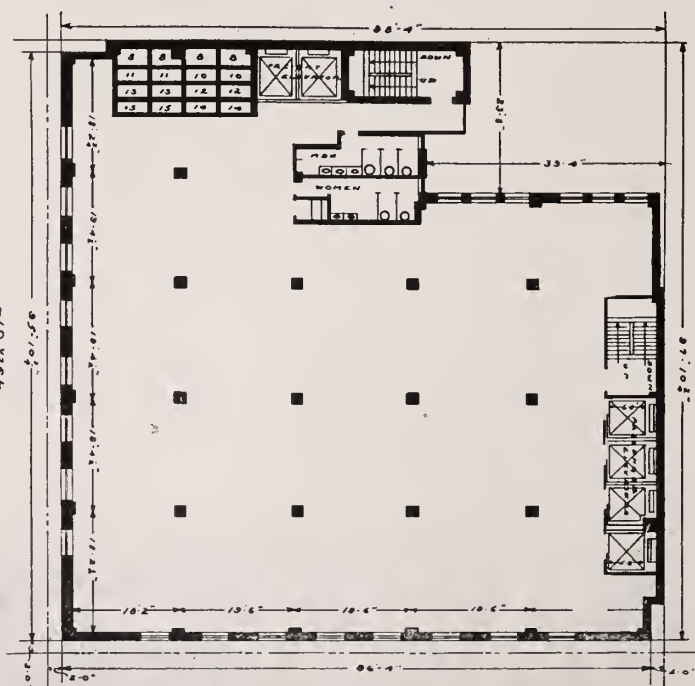


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FUN FLASHES FROM FOUR OCTOBER AMERICAN COMEDIES RELEASED ON THE MUTUAL PROGRAM



"ALIAS JONES, CHAUFFEUR"

"DESERTED AT THE AUTO"

"AIDED BY THE MOVIES"

"VISITORS AND VISITEES"

OAKLAND, CAL., WILL HAVE THEATRE WITH ALL LATEST CONVENIENCES

ACTUAL construction work has been commenced on the erection of a new theatre at Oakland, Cal., for the Turner and Dahnken Circuit and it is believed that this new house can be made ready for occupancy early in the spring of 1916.

Theatre owners and architects who have examined the plans for this structure, prepared by Cunningham and Politeo, of San Francisco, express the belief that this house will prove to be a model moving picture theatre. The architects have studied the plans of many other houses and have supplemented the ideas secured from these by innovations of their own and suggestions from the concern which is to conduct the theatre.

The theatre will be of strictly fireproof construction and special attention is to be paid to the exits and these have been planned so that a capacity audience can be cleared in three minutes. As the capacity of the house is to be four thousand, this means that more than one thousand persons will be able to pass out in a minute.

In addition to this there will be a sprinkler system and a ten thousand gallon water tank on the roof. Incline planes will take the place of stairways as a further measure of safety and convenience.

On the mezzanine floor there will be installed conveniences for patrons heretofore almost unknown in photoplay theatres. There will be rest rooms, reading rooms and smoking rooms for men, a ladies' dressing room and a children's playroom, where youngsters may be left under the care of a matron.

The floor of the theatre will be covered with rubber tiling, thus reducing noise to the minimum and making it possible to keep the house scrupulously clean. The chairs will be upholstered in genuine Spanish leather and will be arranged to give the maximum of comfort. Pay-as-you-enter devices will be installed at the entrance and the delays and annoyances of standing in line to purchase tickets will be done away with.



RECREATION IN THE CLASSIC MODE—ONE OF THE MANY CHARMING SCENES IN THE AMERICAN PRODUCTION, "THE HOUSE OF SCANDALS"

The house will be known as the Oakland T. and D. theatre, to conform with the policy of standardizing the names recently adopted by the Turner and Dahnken Circuit. The name "T. and D." is now a protected one and with the exception of the house in San Francisco, all of the theatres on the circuit are known by this title, being distinguished by the name of the city in which they are located.

GOULDEN PLANS PRODUCING COMPANY FOR MILWAUKEE

Special to MOTION PICTURE NEWS

Milwaukee, Wis., Oct. 12. ACCORDING to rumors circulating in Milwaukee for the past week or more this city will soon have within its limits a motion picture producing company. According to the story which has gained credence, Louis B. Goulden, a feature man, has secured an option on a building now being erected by Lex Brothers, architects, on Edison avenue.

The building is being erected on a lot 40 x 120 and is to be three stories high.

It is planned to use the first floor for office purposes, the second for developing, printing and drying and the third for studio purposes.

It is understood that the project is to be capitalized at \$200,000. Mr. Goulden is East completing arrangements for financing it.

BOSTON NEWSPAPERS GIVE LIBERAL SPACE TO FILM NEWS

Special to MOTION PICTURE NEWS

Boston, Oct. 12. BOSTON newspapers are just now giving more space to motion pictures. The *Record* and *Journal* continue to give their readers regular news about the films in regular departments. The *Herald*, *Globe*, *Traveler* and *Post* run the usual advance notices concerning the film shows, as does also the *Transcript*. But late weeks have marked a triumph for film publicity in the appearance in the *Christian Science Monitor* of the first cut of a film star which ever appeared in that paper.

Until recently the *Monitor* has been reserved in its judgment of the film. It has given such space to the picture as it deemed the picture deserved. But it has not gone out of its way to furnish extra publicity for any one film.

CONTRIBUTIONS MADE TO MOTION PICTURE HOSPITAL FUND; INCORPORATION PLANNED

AT a recent meeting of the temporary committee of the Motion Picture Hospital Fund the offer of Attorney James H. Westcott to incorporate the fund was accepted by the committee and contributions were acknowledged from:

Arthur Leslie, Stanley Walpole, Charles C. Brandt, Harry R. Raver, Edgar Lewis, Frank Ponnell, I. K. Wailat, Hugh Hoffman, Paul Gulick, Frederick Beck, Richard R. Neill, Edwin August, Harry Spingler, Billy Quirk, Dave Wall, Mr. and Mrs. Peter Lang, J. Searle Dawley, Lawrence McGill, Arthur Butler Graham, Henry B. Bredson, James Gladden, Lillian Walker, Paul Scardon, T. Hayes Hunter, George De Carlton, Edward V. Scranton, Walter Macnamara, American Correspondent Film Company, George Blaisdell.



The Selig Polyscope Company introduces a new style of screen comedy, "The Chronicles of Bloom Center." The first release in a series of twelve is entitled "Landing the Hose Reel," a three part Diamond Special, presented Thursday, October 21st. Following comes "Shoo Fly," a two part Selig Special, released Monday, October 25th. Others in the series will be released in two parts every other Monday.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

ASSOCIATED SERVICE

The following pictures are released the week of October 18:

"The Misleading Cue." (Santa Barbara. Two reels.)—This is a very good detective story, with Dorothy Davenport and Lee Hill playing the leads. The man thought to be the murderer turns out to be entirely innocent after a most interesting series of events. The photography is only fair.

"All on Account of a Doughnut." (Alhambra). A comedy that will create a worthy amount of laughter despite its elementary story. Hubby attempts to get rid of his wife's doughnuts, but is unsuccessful. The cast, including Josephine West, is good and the laughs are many.

"Double Reward." (Navajo. Two reels.)—A Western melodrama, inferior to most of the releases of this program for the week. George Larkin and Louise Hamilton are featured in a story that excites a considerable amount of interest. The scenes are good, but the photography is only fair.

"In Wrong." (Atlas.)—A fine comedy concerning a group of confirmed flirts. The situations are amusing and well carried out by the cast, resulting in many laughs. The film is poorly joined in more than one instance.

"The Wolf Girl." (Federal. Two reels.)—This is a melodrama, rather unconvincing because it goes to extremes. The acting save that of the heavy is below average. A girl, whose father's death has been caused by a city man, continually hounds him until he dies. The photography is good, while the scenes are in every sense appropriate.

"Mistakes Will Happen." (Federal.)—Another old plot resulting in a very funny comedy. The wife rents the house while the husband is away—husband returns unexpectedly and is mistaken for a lunatic by the new inmates, etc. Save for the fact that the film is joined in a slipshod manner, the picture is excellent. The humor, though old, may well be relied upon to create laughter.

"For the Honor of Bar X." (Ramona. Two reels.)—This is a good Western drama containing an attractive story, some very fine scenes, supported by good photography. The girl's sweetheart takes the blame of her father's theft until the latter is man enough to own up to the crime. The members of the cast are accomplished in their own particular lines.

"You Never Can Tell." (Banner.)—This is the third comedy plot of the week that was once a favorite among the first producers of comedies and likewise it is the third that is successful. The English fop comes to the Western ranch and is the butt of cowboys' jokes, but he suddenly shows that he can fight as well if not better than any other man on the ranch and so wins the respect of the boys. The situations in this are of the most humorous sort, while the cast is successful in creating its part of the fun.

GENERAL FILM PROGRAM

"Bad Money." (Biograph. Mon., Oct. 18.)—A girl is induced to become the innocent tool of a gang of counterfeiters, and acts as cashier in the

dyeing establishment, which they use to cover their tracks. She is trailed to the place by a secret service agent, who is immediately seized and locked up. The girl, who has discovered the counterfeiting plant, is locked in another room, where she hears the gang plotting to kill the agent. She aids him to escape after a thrilling battle. Claire McDowell and Alan Hale have the principal parts.

"His Hand and Seal." (Biograph. Two reels. Tues., Oct. 19.)—Weatherby, a lawyer, is trustee of an immense estate left to Isabel. He speculates and loses the entire fortune, but keeps the fact dark until the girl's approaching majority makes a delivery of the estate necessary. That afternoon she goes shopping with her sweetheart, and finding him badly in need of money, gives him her brooch to pawn. She is found murdered, and the youth is arrested as he is about to pawn the bracelet. Through a thumb-print on the dead girl's wrist, her sister traces the murder to Weatherby. Vera Sisson, Jose Ruben, Charles H. Mailes, Clairette Clair, Madge Kirby and G. Raymond Nye are in the cast.

"The Vulture." (Biograph. Thurs., Oct. 21.)—A titled English woman publicly snubs an actress, whom she refers to as "The Vulture." Later, ruined, the woman appeals to the actress to cease her influence over her husband, whose presents to the "Vulture" have reached over 50,000 pounds. The noble family is restored to its former condition by a mysterious legacy, and again the lady snubs the actress. This time she is denounced by her host, who tells her the "legacy" came from the actress, who had simply returned the husband's gifts. In the cast are August Anderson, Charles Perley, Charles Bennett and Clairette Clair.

"Brute Force." (Biograph. Two reels. Fri., Oct. 22.)—Reviewed in the issue of Oct. 9.

"Cartoons in the Country." (Edison. Wed., Oct. 20.)—Another of the Raoul Barre cartoon comedies. This time they are hung about the attempt of a family to rent a furnished room. The young men insist on its being let to a pretty girl, and when a large woman appears and says she wants it for her sister and self, they suspect sister's appearance and make excuses. After letting the room to a "peach" who is disappointing when divested of her street ornaments, the large woman appears with her sister who is one of these dreams of loveliness.

"The Land of Adventure." (Edison. Fri., Oct. 22. Three reels.)—Reviewed at length elsewhere in this issue.

"The Broken Word." (Edison. Sat., Oct. 23.)—An above the average drama featuring Herbert Prior with beautiful exteriors, good photography and plot. To save his brother from the sheriff Bob takes the blame and escapes from jail. Almost perishing from thirst on the desert he is rescued and befriended by a prospector. How he repays his rescuer and finally marries the girl of his choice is aptly illustrated by good acting on the part of the cast. A thoroughly enjoyable number.

"Inheritance." (Essanay. Three reels. Mon., Oct. 18.)—Not shown for review; the story follows: Through the dissipation of her grandfather, who loses the family fortune, Alice Ross is forced to accept a position as a cashier in a restaurant, but she is discharged on the complaint of a fashionable woman. The woman's escort looks her up and, after a brief friendship, they become engaged. The fiancée is suddenly called to Europe on business. During his ab-

sence Alice is unjustly accused of a murder which was committed by the same girl who caused her discharge. Her lover hurries home and proves her innocence, but Alice is overcome by the shock and dies. The cast includes: Bryant Washburn, Ruth Stonehouse, Sydney Ainsworth, Florence Oberle and John H. Cossar. Clement Easton did the directing.

"The Outer Edge." (Essanay. Three reels. Tues., Oct. 19.)—Not shown for review; the story follows: A physician is dragged down to the depths by the drug habit. A revolver is all that remains of his former fortune, and he intends to use it to end his life. Half stupefied, he enters the wrong room in the boarding house and there finds a starving woman. He pawns the revolver to buy her food, and with a new view of life, wins back his manhood and the love of a woman. Henry B. Walthall plays the part of the doctor, supported by Warda Howard, Sydney Ainsworth, Charles J. Stine, Jack Meredith and Thomas Cummerford. The director was E. H. Calvert.

"The Apaches of Paris." (Kalem. Mon., Oct. 18.)—Reviewed at length in the issue of Oct. 9.

"Adam's Ancestors." (Kalem. Tues., Oct. 19.)—Bud and his pal, seeking work, are induced to pose for an artist in cave-man make-ups. Trouble starts, of course, and they flee into the street, where artist, model, parents and police join in the chase. A crowd gathers before they are captured and their tiger skin costumes covered with something more extensive.

"A Mile a Minute." (Kalem. Sat., Oct. 23.)—The usual thrills are given in this Hazards of Helen picture, in which Helen Gibson makes her first appearance as the heroine. Helen helps run a band of thieves to earth, and when they jump aboard a train, she clammers after them, runs to the cab, and takes the throttle while the engineer and fireman go back and engage the two. The train is uncoupled and the trainmen have a narrow escape from death before the men are subdued.

"The Emerald God." (Lubin. Mon., Oct. 11.)—A detective drama of fair interest, the identity of the criminal being concealed until the last moment. In respect to development the picture is quite amateurish, although the subdued light effects and competent acting serve to bring the story to a higher plane than it would attain otherwise. Wilbert Melville prepared the scenario, while the cast includes several Lubin favorites.

"Romance of a Beanery." (Lubin. Tues., Oct. 12.)—This reel contains stagey gyrations of a Dutch lover, almost void of all humor and certainly not clever enough to cause any appreciative laughter. David Don, Dorothy Roth and Jack Nelson are the leads.

"The Steadfast." (Lubin. Two reels. Wed., Oct. 13.)—A somewhat conventional form of the eternal triangle, all the trouble arising from crooked business methods. Although familiar, the story contains a certain appeal and is strong enough to demand attention most of the time. Harry Chandler is the author; while Lillie Leslie, Joseph and John Smiley are the principals.

"Nan o' the Backwoods." (Lubin. Three reels. Thurs., Oct. 14.)—The brother misconstrues his sister's actions and forces her to wed the man he believes to have betrayed her. Later the man dies and exonerates the girl. This feature starts slowly with conventionally drawn characters and situations of a like sort. It shows

MINA

COMEDIES

COMEDY PAGE SETTERS

BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

originality when the forced marriage occurs with its following events, but the originality seems slightly insincere. Practically nothing is accomplished with the completion of the first reel, save that the various characters have been introduced. On the whole and compared with other Lubin three-reelers it is quite poor. Sid Olcott and his company made it.

"Belle of Barnegat." (Lubin. Fri., Oct. 15.)—In this picture by Clay M. Greene, the girl discovers the unworthiness of her city lover and the true character of her life-long admirer. The subject is quite weak, coming to a climax of little power while most of the action may be foreseen.

"The Price of Pies." (Lubin. Sat., Oct. 16.)—One of the Billie Reeves comedies in which a sandwich man in striped clothes is taken for an escaped convict. The picture is greatly like the other Reeves comedies, containing some laughs but more rough-and-tumble action.

"The Brave Deserve the Fair." (Selig. Two reels. Mon., Oct. 18.)—Reviewed at length elsewhere in this issue.

"The Stagecoach Guard." (Selig. Tues., Oct. 19.)—Not shown for review; the story follows: Tom, the stagecoach guard, incurs the enmity of some cowboys by beating them in a saloon fight. They swear to get revenge, and plan to hold up the coach. After a desperate battle, Tom wounds one of them and they disperse. One of the passengers is a young girl who admires the daring of the guard, and when he makes love to her, offers no serious objection. The play was written and produced by Tom Mix.

"In Leopard Land." (Selig. Sat., Oct. 23.)—Not shown for review; the story follows: This is a wild-animal drama, introducing leopards, elephants and other jungle inhabitants. John Leiber goes hunting in the forest, but discovers that he has left his cartridge belt at home. His wife finds it, and seeks her husband to give it to him. She comes upon him just in time to save him from a leopard that is attacking him. They go home and find that the wounded animal had prowled around their cabin, but their little daughter had barred the door. The wife goes to a settlement to get a doctor to dress her husband's wounds, riding on an elephant. The drama was produced by Thomas Santschi from the story of J. Edward Hungerford.

"Quits." (Vitagraph. Mon., Oct. 18.)—The father sends his wayward son to the country where, much to his surprise, he makes good. This was made by Wally Van's company with a cast including himself, Nitra Frazer and Charlie Eldridge. It is a good comedy with some funny situations and good interpretation.

"The Gods Redeem." (Vitagraph. Two reels. Tues., Oct. 19.)—Not yet shown for review.

"Brown's Summer Boarders." (Vitagraph. Wed., Oct. 20.)—Brown takes boarders intending to defray his expenses, but instead his expenses rise and so does his jealousy when his four male boarders are in continual company with his wife. This is funny, the idea is good, the scenes pretty and the acting all that one could ask for in this sort of a picture. Jay Dwiggins is Brown.

"On the Turn of a Card." (Vitagraph. Thurs., Oct. 21.)—A strong drama in which the thankless wife suddenly discovers she loves her husband when he shows that he is willing to sacrifice his life for her. This is very intense from the start until the end, while the action is well timed in every instance. Harry Morey is the husband.

"A Safe Investment." (Vitagraph. Fri., Oct. 22.)—Paul West prepared this scenario and in it appear Mr. and Mrs. Sidney Drew. It is an excellent comedy with the titles in rhyme adding to the humorous effect. Hubby makes his money running a bucket shop, but his wife, thinking to make money on her own account, invests his savings in the concern. The police discover the dirty work and Sid goes to jail. Donald McBride appears as the detective.

"The Woman in the Box." (Vitagraph. Sat., Oct. 23.)—Not yet shown for review.

MUTUAL PROGRAM

"Ethel's Romeos." (Casino. Sun., Oct. 17.)—Not shown for review.

"John T. Rocks and the Flivver." (Than-houser. Sun., Oct. 17.)—An energetic auto salesman gets the millionaire into a position where he accepts a "lift" from a girl driving a flivver, then takes a picture of the two from ambush. The papers next day publish the photo in an advertisement which reads: "John T. Rocks rides in a Flivver; why don't you?" The millionaire is angry at first, then decides the salesman is the person he is looking for as secretary—at \$5,000 a year. John Holden, Mignon Anderson and George M. Marlo are in the cast.

"Busted But Benevolent." (Falstaff. Mon., Oct. 18.)—Two college boys, with thirty dollars between them, pose as millionaires at a summer hotel. Their bill staggers them, and one plans to pretend suicide in the hope that the guests will take up a collection. The collection is taken up, but goes to the two wayfarers who rescued the would-be suicides, and the young men are compelled to work out their board as waiters. The two tramps, their pockets full of money, show their gratitude by patronizing the young men's table and showing prodigality with their tips. Arthur Cunningham and Claude Cooper have the leading parts.

"Rip Van Winkle Badly Ripped." (Novelty. Mon., Oct. 18.)—The burgomaster, hearing that Rip has a fortune to bequeath to his daughter, decides his son shall marry the girl. He locks Rip up and feeds him on salt herring until Rip has a thirst. Then Rip is released and immediately drinks the river dry. The exhilarating draught sends him into a sound sleep, but he wakes in time to realize and foil the burgomaster's plot.

"The Blot on the Shield." (Flying A. Two reels. Mon., Oct. 18.)—There are occasional improbabilities, and a few impossibilities in this drama, but it is above the average in point of interest and plot. Col. Taliaferro, a Kentuckian proud of his unsullied family name, is disturbed when his daughter becomes interested in the groom—a man named Copeland. His suspicions are confirmed when photos of Copeland are circulated, offering a reward for information regarding his whereabouts. A man is murdered, and circumstantial evidence points to Copeland. The daughter hides him in her room, and he is discovered there. The father believes her to be compromised, and gives her a revolver, rather than have the family honor stained. The real murderer is caught, and Copeland is informed that he has come into a fortune and a title. The Colonel and he rush to the girl's room just in time to prevent her suicide, and the young couple are reunited. Vivian Rich is the girl, Walter Spencer her lover, and Dick Le Reno the father. The directing was done by Reeves Eason.

"Alias James—Chauffeur." (Beauty. Tues., Oct. 19.)—This light bit of comedy-drama is unpretentious but well done. Frank Barton, a young man of wealth, is thought to be a bachelor and a woman-hater. Neva Stewart, a young society debutante, is attracted by him, but he declines all her invitations. She bribes Barton's chauffeur to feign sickness, and let her take his place. Barton recognizes her, but allows her to keep up the mummery, while she thinks her disguise is effective. When she sees him kiss his sister, in a fit of jealousy she starts to reveal her identity, but he stops her with the information that he has loved her for months. Then he explains that he is a widower, and his little child has kept him from social intercourse. Neva naively suggests that she would make a good nurse, and a love tableau ends the film. Neva Gerber, Frank Borzage, and Jimsey Maye play the leads. James Douglass was the director.

"The Spirit of Audubon." (Thanhouser. Two reels. Tues., Oct. 19.)—A fantasy in which the spirit of the great naturalist appears to a lad who has been cruel to birds, and takes him and a little girl playmate through the reservations established for birds in Louisiana and other points. The picture is a really valuable study of bird life and methods of conservation. Lawrence

Swinburne, Helen Badgely and Leland Benham are in the cast.

"The Card Players." (Rialto. Three reels. Wed., Oct. 20.)—Reviewed at length elsewhere in this issue.

"You Can't Beat It." (Novelty. Wed., Oct. 20.)—The young husband is inveigled into a poker game just as he steps from the train at his suburban home. He telephones his wife that he has missed the train, but will be home on the 11:30. By eleven o'clock he is in such shape that he takes command of a waiting cab, meets the train, and gets as a fare his wife's brother, whom he has never met. He drives to his own home, and is time to catch a burglar, thereby "squaring" himself for his delinquency. William Parsons, Constance Talmadge and James O'Shea are in the cast.

"Vindication." (Centaur. Two reels. Thurs., Oct. 21.)—Two men employed in the same office quarrel, and, soon after, one is found murdered. The other is arrested, but is released when he proves an alibi. He is dismissed from his position, however, and, unable to find other work, takes a position in a menagerie, where he is desperately wounded by a ferocious lion.

In the meantime his wife has started an investigation, and through finger prints on a ruler fastens the crime on the janitor in the office where the men were formerly employed. John Oaker, Mabel Van Buren, C. Baker, John Brennan, W. H. Bainbridge, Capt. Jack Bonavita and the Bostock animals appear.

"Hattie, the Hair Heiress." (Falstaff. Thurs., Oct. 21.)—There is great rivalry in the village over Hattie, heiress to the millions of her late father, the hair-tonic king. All the suitors appear in luxurious growths of hair, raised over night, but she is cold to all of them, and finally exhibits a photograph of her fiancé, a bald man.

She throws consternation into the crowd of suitors by announcing that she will marry him and devote the rest of her life to curing his baldness. Frances Keyes, Claude Cooper and Arthur Cunningham are in the cast.

"The Sheriff of Willow Creek." (Mustang. Two reels. Fri., Oct. 22.)—Not shown for review.

"The Little Detective." (Cub. Fri., Oct. 22.)—Jerry and his pal get jobs as detectives, with the understanding that the one who first catches a burglar may ask the master of the house for his daughter's hand. The pal hires a friend to pose as a burglar, but while they are manoeuvring the real article sneaks into the house, and a few shots from the master put the detective and his pseudo-burglar to flight. Jerry in the meantime captures the real burglar, and asks for the girl's hand. "You better see her husband first," is the answer.

"Visitors and Visitees." (Flying A. Fri., Oct. 22.)—There is nothing distinctive in this average comedy; it is of ordinary merit. When their respective wives leave home for the night, the husbands get together for a spree. They wine not wisely, but too well, and fall easy victims to a pickpocket, who escorts them home. Arriving at the domicile of one, they find both wives there. There is some confusion until the men make known their identities, and then much vituperation. When the subdued men swear "never again," the wives relent.

The cast is made up of Winnifred Greenwood, Edward Coxen, George Field, Lizette Thorne, and Frank Thorne. Charles Bartlett was responsible for the directing.

"Deserted at the Auto." (Beauty. Sat., Oct. 23.)—A post-nuptial practical joke is the basis of this moderately diverting comedy. The happily married pair leaves the wedding supper early to depart on their honeymoon. It has been arranged with the taxi chauffeur to take them quickly to the station. As the groom places the bride in the machine, he is seized by a trio of his friends. The girl goes to her mother's house, and both thinking they have been deserted, they exchange caustic notes. However, after many meetings, when fate throws them together, they meet at a beach resort, and explanations and a reconciliation follow.

Jack Dillon, the director, cast Carol Holloway, John Sheehan, Bessie Banks, and Dick Rosson for the parts.

FLORENCE ROCKWELL IN "BODY AND SOUL"

The November release now nearing completion. Great scenic beauty has been added to this play's dramatic strength.

THE FROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York, WILLIAM L. SHERRILL, Pres.

"Buck's Lady Friends." (Mustang. Three reels. Sat., Oct. 23.)—Reviewed at length elsewhere in this issue.

"The Penalty." (Reliance. Two reels. Sun., Oct. 24.)—Not shown for review.

PATHE EXCHANGE INC.

"The New Adventures of Wallingford." (Pathé. Two reels. Mon., Oct. 18.)—The noted get-rich-quick men figure this time in "A Rheumatic Joint." At a sanitarium, Rufus gets an idea for relieving a millionaire patient of his cash. This he does by establishing a sanitarium for the cure of old age, demonstrating a "cure" and selling the establishment for a handsome figure. Blackie Daw and Onion Jones help out in the plot.

"Neal of the Navy." (Panama. Two reels. Thurs., Oct. 21.)—In "The Sun Worshipers," Neal and Annette, captured by the conspirators, are taken to a city of the sun worshippers, in Central America, and Annette is condemned as a sacrifice. Neal escapes to the coast, and notifies the sailors from a warship. Annette is rescued, and recovers her map of Lost Isle. Once more aboard the warship, Neal trains a big gun on the palace of the sun worshippers, and wrecks it. William Courtleigh, Jr., and Lillian Lorraine are featured.

UNIVERSAL PROGRAM

Animated Weekly No. 188. (Wed., Oct. 13.)—The Astor Cup Races at Sheephead Bay, N. Y., and views of the World's Baseball series contestants are two events which will represent the field of sports. Thomas Edison and other scientists in Washington, D. C.; the first meeting of the Motion Picture Board of Trade of America in New York City; and the devastation that the recent cyclone caused in New Orleans, La., are the most interesting of the remaining events.

"The Campbells Are Coming." (Broadway Universal Feature. Four reels. Mon., Oct. 18.)—Reviewed at length in issue of May 29.

"A One Cylinder Courtship." (Nestor. Mon., Oct. 18.)—An amusing comedy showing that a rustic young man with a jitney car may win the girl from a sophisticated man with a Peerless. The parts are played by Harry Rattenbury, Stella Adams, Billie Rhodes, Raymond Gallagher and Neal Burns.

"The Fair God of Sun Island." (Gold Seal. Three reels. Tues., Oct. 19.)—The lover is shanghaied at the instigation of an old roue, the owner of many ships. In the meantime the old man forces his attentions on the girl, but her lover having been wrecked and having spent years on a desert island returns in the nick of time. Added to this there is the story of a girl, left on the island by savages as a sacrifice, found by the castaway and brought home to a cynical civilization, only to seek oblivion soon after her arrival.

This is by James Dayton and produced by William Worthington, the cast being headed by Herbert Rawlinson, Luella Maxim and Louise Hamilton. It is a picture of strong heart-interest qualities, containing some fine scenes supported by good photography. As a program picture it ranks high.

"Lon of Lone Mountain." (Rex. Tues., Oct. 19.)—Lon Chaney endows this backwoods love story with a strong character study. Joe

DeGrasse produced it so its artistic qualities can best be imagined. It surely is a worthy one-reeler in everyone of its major respects.

"Board and Room—\$1.50." (L-Ko. Two reels. Wed., Oct. 20.)—This two-reeler is a novel vehicle for the comedy weapons, the deadly mallet and brick. It is frankly a slap-stick, but a very good one. Billie is piqued that his wife flirts with the star boarder so he gets a job as a clairvoyant's assistant. When his wife and her admirer come in for a reading they are hypnotized and down-trodden Bill gets his revenge. Billie Ritchie, the lead, has Alice Howell, Louis Orth and Henry Bergman for his support.

"The Greater Courage." (Big U. Two reels. Thurs., Oct. 21.)—Not yet shown for review.

"The Meddler." (Imp. Two reels. Fri., Oct. 22.)—The plot of this piece is not always coherent, but the story is on the whole interesting. Ogden and Ward are suitors for the hand of the same girl and when Ogden is refused he goes to South America where he becomes enormously wealthy. Returning many years later, he finds the girl he loved dead, but he meets Ward's son. He takes an interest in the boy and tries to save him from Jeanette Morris, an actress, but when he meets Jeanette he sees that this interference is unwarranted, because the girl is wholly worthy of his protege.

"The Magic Bons-Bons." (Victor. Fri., Oct. 22.)—A group of unsuspecting persons partake of some magic chocolates with the result that one is seized with a mania for playing the piano, another can't stop dancing, a third persists in kicking and the fourth bellows at the top of his lungs. This is almost exclusively a picture for children, the antics of the various players being of the fairy-tale variety. Violet McMillan is in the cast.

"Almost a Knockout." (Nestor. Fri., Oct. 22.)—One of Al Christie's subjects with favorite players, including Lee Moran, Eddie Lyons and Jane Waller. The janitor innocently becomes the object of Newlywed's jealous wrath, with funny results. The picture contains some good situations and is consistently laughable throughout.

"A Fight to a Finish." (Bison. Three reels. Sat., Oct. 23.)—This is a railroad picture with a good deal of padding, but the most blasé fan will be thrilled by two scenes in the second act. Marie Walcamp makes a really dangerous leap from a hand car to a locomotive on another track and later rescues a man from in front of a runaway engine. Marie has a brother, a railroad telegrapher, who through the influence of dissolute friends agrees to aid them in robbing an express car. The coup is effected, but they are captured at last by Marie's fearlessness. As a reward her brother is not sent to the penitentiary.

"A Pure Gold Partner." (Powers. Sat., Oct. 23.)—There is some little originality displayed in this picture and some well-conceived dramatic situations. Two friends are prospecting together, and soon after their discovery of pay ore, one of them is seized with mountain fever. The sick man's mother and sister arrive just after his death and a crooked miner poses as the partner. He also takes all of the gold on hand, claiming that he was robbed. The real partner comes back just in time to save the girl from the crook. The cast consists of Sydney Ayres, Doris Pawn, Val Paul and Albert MacQuarrie.

"The Springtime of the Spirit." (Rex. Three reels. Sun., Oct. 24.)—To begin with, a plain romance of the light comedy type. To finish, many

touches of pathos. The man discovers his checkered past makes him unworthy of the girl and he surrenders gracefully to his brother. This is by Jack Clymer with Ben Wilson and Dorothy Phillips in the leading roles. The scene in the church where the man announces his decision not to marry, is rather unconvincing although dramatic. On the whole the picture will please, for the comedy and the pathos blend well.

"Poor, But Dishonest." (L-KO. Sun., Oct. 24.)—Hank Mann, Dick Smith and Peggy Pearce in a slapstick number of the average L-KO quality.

CORPORATION STATISTICS

At Indianapolis, Ind.:
THE NEW MAJESTIC COMPANY, of Evansville, Ind. Capital stock, \$10,000. Incorporators: E. E. Meyer, Philip Skora, E. H. Meyer, Arnulf Cintura and Oscar Nagle. To operate new Majestic Theatre, offering high-grade pictures.

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At Trenton, N. J.:
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At Memphis, Tenn.:
MUTUAL FILM CORPORATION. Capital stock, \$10,000. Incorporators: John W. Spence, C. S. Parker, W. C. Chandler, J. S. Allen and C. V. Runyon. Manufacture of motion picture equipment.

At Jefferson City, Mo.:
EDUCATIONAL MOTION PICTURE MACHINE AND FILM COMPANY, of St. Louis. Capital stock, 50,000, of which 50 per cent. is subscribed and paid up. P. W. Munson, 50 shares; J. G. R. O'Hara, Harry M. Hill, S. H. Wallace and Fred Johnson (of Webster Groves), and L. H. Du Paul (of Kirkwood, Mo.), 40 shares each. General picture machine and film business.

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At Baton Rouge, La.:
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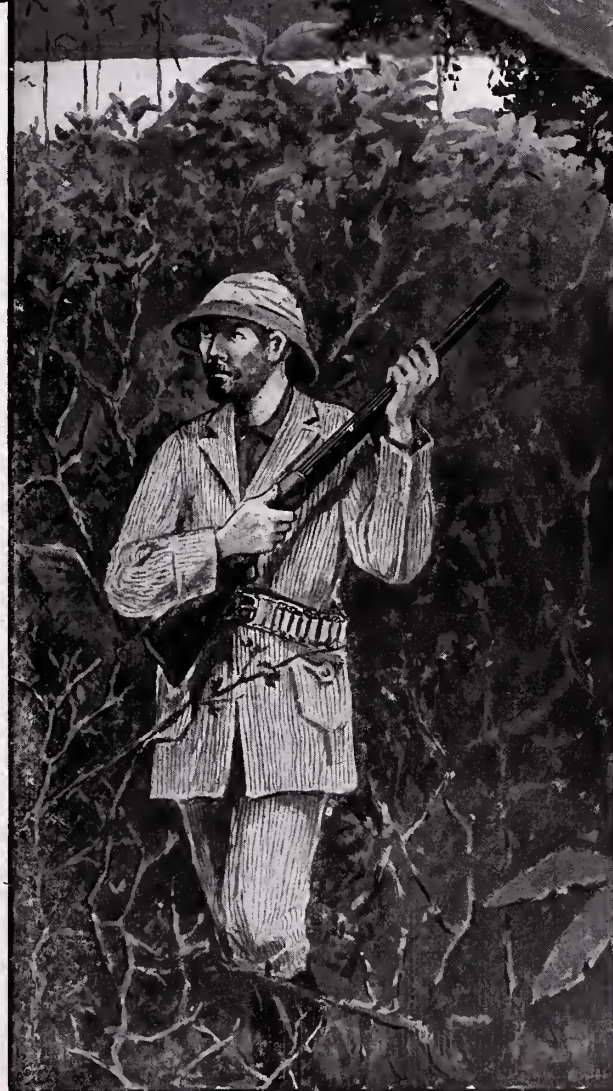
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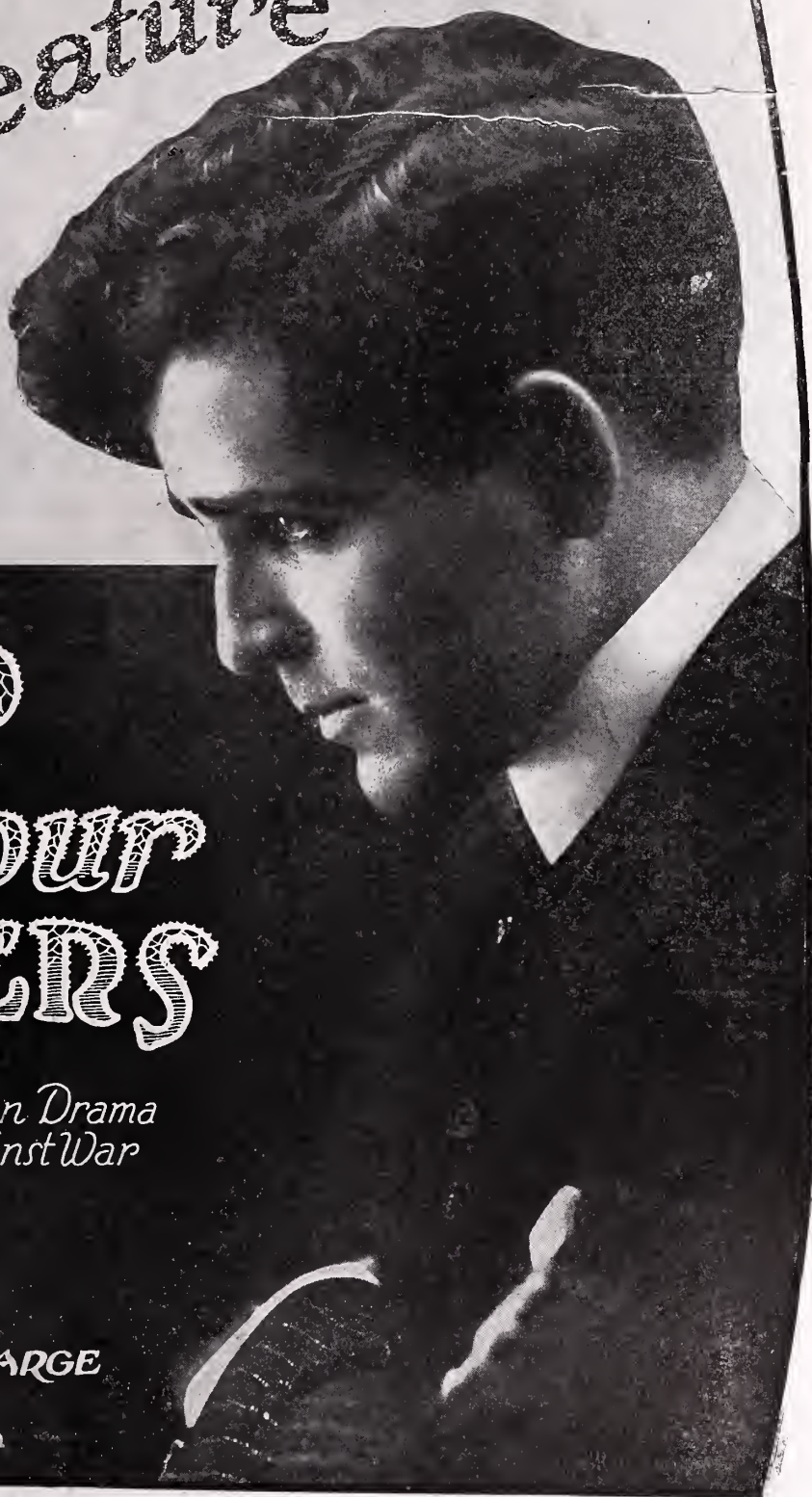


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No story more intense or of greater depth has ever been picturized. Based on a topic of the day—peace—it is unequivocally proclaimed the greatest argument against war ever advanced. It is treated allegorically, and in this way not only retains its intensity and power, but is given an added charm as well.

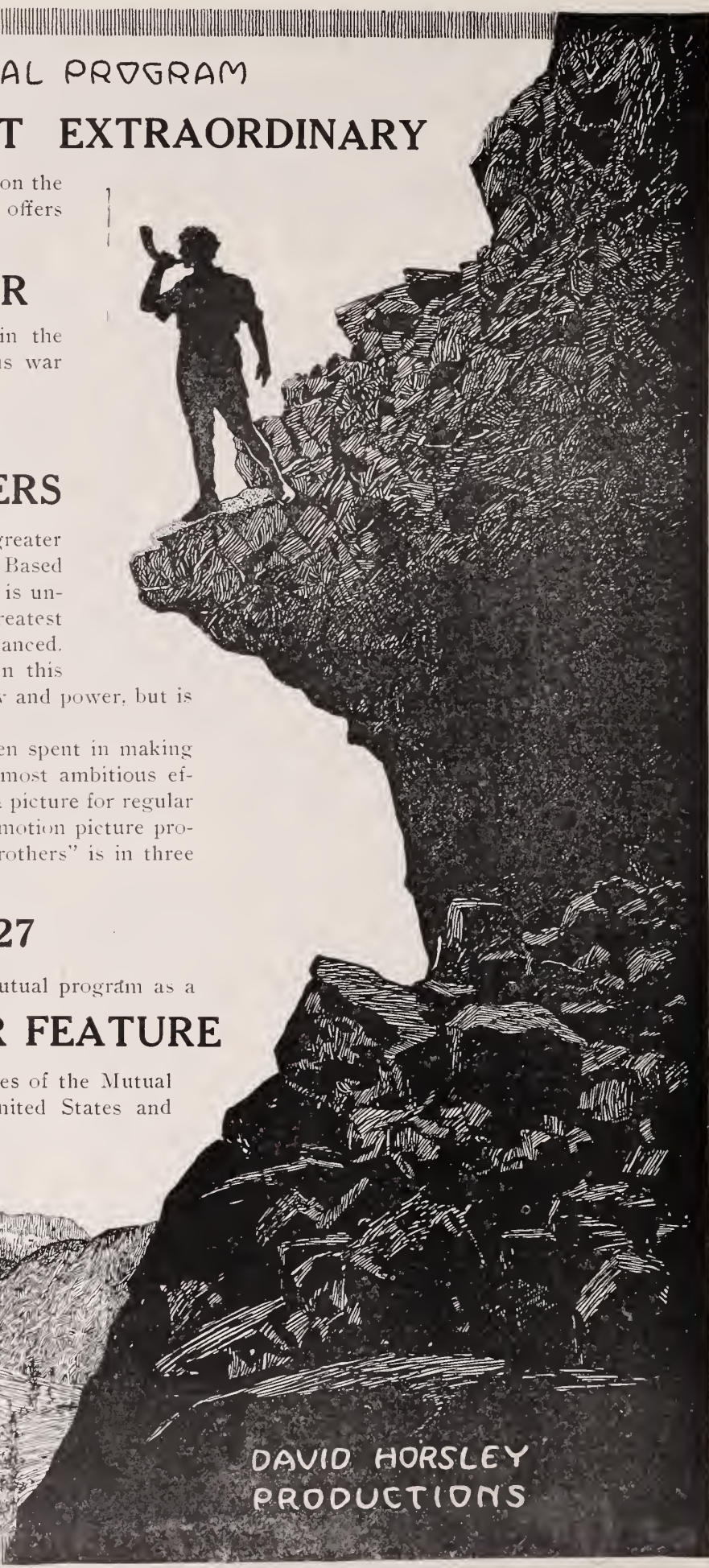
Thousands of dollars have been spent in making this picture. It represents the most ambitious effort ever put forth in producing a picture for regular service. It marks a new era in motion picture production. "The Blood of Our Brothers" is in three reels, and will be released

October 27

in the regular service of the Mutual program as a

CENTAUR STAR FEATURE

Distributed by all exchanges of the Mutual Film Corporation in the United States and Canada.



DAVID HORSLEY
PRODUCTIONS

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, October 18, 1915.

BIOGRAPH—Bad Money, D., 1000.....	19206
ESSANAY—Inheritance, D., 3000.....	19215
KALEM—The Apaches of Paris, D., 4000.....	19207
GEORGE KLEINE—The Village Outcast, D., 2000....	19219
LUBIN—The Lonely Fisherman, D., 1000.....	19218
*SELIG—Hearst-Selig News Pictorial, No. 83, N., 1000.	19214
SELIG—The Brave Deserve the Fair, Com.-D., 2000....	19211
VITAGRAPH—Quits, C., 1000.....	19213

Tuesday, October 19, 1915.

BIOGRAPH—His Hand and Seal, D., 2000.....	19229
ESSANAY—The Outer Edge D. 3000.....	19221
KALEM—Adam's Ancestors C., 1000.....	19228
LUBIN—Cutting Down Expenses, C., 1000.....	19227
SELIG—The Stagecoach Guard, D., 1000.....	19224
VITAGRAPH—The Gods Redeem, D., 2000.....	19225

Wednesday, October 20, 1915.

ESSANAY—The Sorrows of the Unemployed, C., 1000.	19234
EDISON—Cartoons in the Country, Cartoon, C., 1000.	19231
KALEM—The Man in Hiding, D., 2000.....	19232
LUBIN—Nell of the Dance Hall, D., 3000.....	19236
VITAGRAPH—Brown's Summer Boarders, C., 1000..	19235

Thursday, October 21, 1915.

BIOGRAPH—The Vulture, D., 1000.....	19239
ESSANAY—When Snakeville Struck Oil, C., 1000.....	?????
ESSANAY—Fun at a Ball Game, C., 1000.....	19240
LUBIN—When Youth Is Ambitious, D., 2000.....	19241
MINA—Beached and Bleached, C., 1000.....	19245
SELIG—Landing the Hose Reel, C., 3000 (First of the Chronicles of Bloom Center)	19246
*SELIG—Hearst-Selig News Pictorial, No. 84, N., 1000.	19244
VITAGRAPH—On the Turn of a Card, D., 1000.....	19243

Friday, October 22, 1915.

BIOGRAPH—Brute Force, D. (Reissue), 1000.....	19255
EDISON—The Land of Adventure, Com.-D., 3000.....	19249
ESSANAY—Broncho Billy Evens Matters, W. D., 1000	19252
KALEM—(No Release This Day).....	
LUBIN—A Woman Reclaimed, D., 1000.....	19254
VITAGRAPH—A Safe Investment, C., 1000.....	19253

Saturday, October 23, 1915.

BIOGRAPH—The Banker and the Thief, D., 1000.....	19264
EDISON—The Broken Word, D., 1000.....	19257
ESSANAY—The Spider, D., 2000.....	19258
KALEM—A Mile a Minute, D., 1000.....	19263
LUBIN—Playing Horse, C., 1000.....	19260
SELIG—In Leopard Land, D., 1000.....	19265
VITAGRAPH—The Woman in the Box, D., 2000.....	19261

RELEASES OF THE WEEK AFTER

Monday, October 25, 1915.

BIOGRAPH—Arline's Chauffeur, D., 1000.....	
ESSANAY—The Destroyer, D., 3000.....	
KALEM—The Net of Deceit, D., 3000.....	
GEORGE KLEINE—The Price of Ambition, D., 2000.	
LUBIN—The Inevitable Penalty, D., 1000.....	
SELIG—Shoo Fly, C., 2000 (Second of the Chronicles of Bloom Center)	
*SELIG—Hearst-Selig News Pictorial, No. 85, N., 1000.	
VITAGRAPH—The Prince in Disguise, C., 1000.....	

Tuesday, October 26, 1915.

BIOGRAPH—A Mystery of the Mountains, D., 2000..	
ESSANAY—Miss Freckles, D., 2000.....	
KALEM—The Knaves and the Knight, C., 1000.....	
LUBIN—Playing in Tough Luck, C., 1000.....	
SELIG—The Race for a Gold Mine, D., 1000.....	
VITAGRAPH—To Cherish and Protect, D., 3000.....	

Wednesday, October 27, 1915.

BIOGRAPH—Harvest, D., 3000.....	
EDISON—The Seventh Day, C., 1000.....	
ESSANAY—Dreamy Dud (Up in the Air) Cartoon....	
KALEM—By Whose Hand? D., 2000.....	
KNICKERBOCKER STAR FEATURES—Title Not Reported	
LUBIN—The Man of God, D., 2000.....	
VITAGRAPH—Itsky, the Inventor, C., 1000.....	

Thursday, October 28, 1915.

BIOGRAPH—A Trick of Fate, D., 1000.....	
ESSANAY—Fun at a Ball Game, West. C., 1000 ???...	
LUBIN—The Strange Unknown, D., 3000.....	
MINA—One Reel Comedy (Title Not Reported).....	
SELIG—Title Not Reported.....	
*SELIG—Hearst-Selig News Pictorial, No. 86, N., 1000.	
VITAGRAPH—The Unforgiven, D., 1000.....	

Friday, October 29, 1915.

BIOGRAPH—The Coming of Angelo, D. (Reissue), 1000	
EDISON—The Mystery of Room 13, D., 4000.....	
ESSANAY—Broncho Billy's Cowardly Brother, D., 1000	
KALEM—Title Not Reported.....	
LUBIN—The Wonder Cloth, D., 1000.....	
VITAGRAPH—A Case of Eugenics, C., 1000.....	

Saturday, October 30, 1915.

BIOGRAPH—The Sheriff's Trap, D., 1000.....	
ESSANAY—The Lighthouse by the Sea, D., 3000.....	
EDISON—Niagara Falls, Scenic; Yardville Folks, Ed..	
KALEM—Rescue of the Brakeman's Children, D. (An Episode of the H. of H. Series), 1000.....	
LUBIN—His Body-Guard, C., 1000.....	
SELIG—When California Was Wild (Animal D.), 1000.	
VITAGRAPH—The Shabbies, Com.-D., 2000.....	

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

MINA
COMEDIES

"Beached and Bleached"

TO BE RELEASED OCTOBER 21st ON THE GENERAL FILM PROGRAM

Calendar of Current and Coming Releases

MUTUAL PROGRAM RELEASES OF NEXT WEEK

Monday, October 18, 1915.

AMERICAN—The Blot on the Shield, D., 2000..... 04040
FALSTAFF—Busted but Benevolent, C., 1000..... 04042
NOVELTY—Rip Van Winkle Badly Ripped, C., 1000.. 04043

Tuesday, October 19, 1915.

THANHOUSER—The Spirit of Audubon, D., 2000.... 04044
GAUMONT—Keeping Up with the Joneses, Com., and
See America First, No. 6, Scenic..... 04046
BEAUTY—Alias James, Chauffeur, C., 1000..... 04047

Wednesday, October 20, 1915.

RIALTO—The Card Players, D., 3000..... 04048
NOVELTY—You Can't Beat It, C., 1000..... 04051

Thursday, October 21, 1915.

CENTAUR—Vindication, D., 2000..... 04052
FALSTAFF—Hattie the Hair Heiress, C., 1000..... 04054
MUTUAL—Mutual Weekly, No. 42, N., 1000..... 04055

Friday, October 22, 1915.

MUSTANG—The Sheriff of Willow Creek, D., 2000... 04056
AMERICAN—Visitors and Visitees, D., 1000..... 04058
CUB—The Little Detective, C., 1000..... 04059

Saturday, October 23, 1915.

MUSTANG—Buck's Lady Friends, D., 3000..... 04060
BEAUTY—Deserted at the Auto, C., 1000..... 04063

Sunday, October 24, 1915.

RELIANCE—The Penalty, D., 2000..... 04064
CASINO—The Reformer, C., 1000..... 04066
THANHOUSER—At the Patrician's Club, D., 1000.... 04067

RELEASES OF THE WEEK AFTER

Monday, October 25, 1915.

AMERICAN—Out of the Ashes, D., 2000..... 04068
FALSTAFF—Tillie the Terrible Typist, C., 1000..... 04070
NOVELTY—Hobo Nerve, C., 1000..... 04071

Tuesday, October 26, 1915.

THANHOUSER—The Conscience of Juror No. 10, D.,
2000 04072
GAUMONT—See America First, No. 7, Scenic, and
Keeping Up with the Joneses, Cart..... 04074
BEAUTY—Touring with Tillie, C., 1000..... 04075

Wednesday, October 27, 1915.

CENTAUR—The Blood of Our Brothers, D., 3000..... 04076
NOVELTY—Love and Artillery, C., 1000..... 04079

Thursday, October 28, 1915.

CENTAUR—The White King of the Zaras, D., 2000... 04080
FALSTAFF—The Soap Suds Star, C., 1000..... 04082
MUTUAL—Mutual Weekly No. 43, N., 1000..... 04083

Friday, October 29, 1915.

MUSTANG—Playing for High Stakes, D., 2000..... 04084
AMERICAN—The Smuggler's Cave, D., 1000..... 04086
CUB—Jerry to the Rescue, C., 1000..... 04087

Saturday, October 30, 1915.

CLIPPER—The Idol, D., 3000..... 04088
BEAUTY—An Auto Bungalow Fracas, C., 1000..... 04091

Sunday, October 31, 1915.

RELIANCE—The Feud, D., 2000..... 04092
CASINO—Zabisky's Waterloo, C., 1000..... 04094
THANHOUSER—The Fisherman, D., 1000..... 04095

UNIVERSAL PROGRAM RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode 18), D., 2000..... 0921

Monday, October 18, 1915.

BROADWAY UNIVERSAL FEATURE—The Camp-
bells Are Coming, D., 4000..... 0905
NESTOR—A One Cylinder Courtship, C., 1000..... 0906

Tuesday, October 19, 1915.

GOLD SEAL—The Fair God of Sun Island, D., 3000.. 0907
REX—Lon of Lone Mountain, D., 1000..... 0908

Wednesday, October 20, 1915.

L-KO—Room and Board—A Dollar and a Half, C., 2000 0909
ANIMATED WEEKLY—Weekly No. 189..... 0910

Thursday, October 21, 1915.

BIG U—The Greater Courage, D., 2000..... 0911
POWERS—The Prankful Ponies, Vaudeville Act, and
Insect Oddities, Ed., Split Reel..... 0912

Friday, October 22, 1915.

IMP—The Meddler, Modern Dr., 2000..... 0913
VICTOR—The Magic Bon-Bon, C., 1000..... 0914
NESTOR—Almost a Knockout, C., 1000..... 0915

Saturday, October 23, 1915.

BISON—A Fight to a Finish, Railroad D., 3000..... 0916
POWERS—A Pure Gold Partner, D., 1000..... 0917
JOKER—Title Not Decided, C., 1000..... 0918

Sunday, October 24, 1915.

REX—The Springtime of the Spirit, D., 3000..... 0919
L-KO—Poor but Dishonest, C., 1000..... 0920

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode No. 19), D., 2000..... 0937

Monday, October 25, 1915.

BROADWAY UNIVERSAL FEATURE—The College
Orphan, D., 6000..... 0922
NESTOR—An Heiress for Two, C., 1000..... 0923

Tuesday, October 26, 1915.

GOLD SEAL—No Release This Week.....
REX—The Millionaire Paupers, D., 3000..... 0924
IMP—By Return Male, C., 1000..... 0925

Wednesday, October 27, 1915.

VICTOR—A Life at Stake, W. D., 2000..... 0926
L-KO—Tears and Sunshine, C., 1000..... 0927
ANIMATED WEEKLY—Weekly No. 190..... 0928

Thursday, October 28, 1915.

LAEMMLE—No Release This Week.....
BIG U—The Flag of Fortune, D., 2000..... 0929
POWERS—Lady Baffles and Detective Duck in the Lost
Roll, C., 1000..... 0930

Friday, October 29, 1915.

IMP—The Craters of Fire, D., 3000..... 0931
NESTOR—The Frame-Up on Dad, C., 1000..... 0932

Saturday, October 30, 1915.

BISON—The Superior Claim, D., 3000..... 0933
JOKER—Title Not Decided..... 0934

Sunday, October 31, 1915.

POWERS—The Man from Argentine, D., 2000..... 0935
L-KO—Father's First Murder, C., 1000..... 0936

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New York Bookings at the Above Address

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 27, 1915.

Brother's Redemption, D., 2000.....Santa Barbara
Dusty's Finish, C., 1000.....Banner
The Woman He Married, D., 2000.....Ramona
Fatty's Nightmare, C., 1000.....Alhambra
Waiter Who Waited, C., 2000.....Federal
Beyond the Trail, D., 1000.....Empire
The Bent Gun, D., 2000.....Deer
Woman Who Laughs, D., 1000.....Liberty

Week of October 4.

Good Out of Evil, D., 2000.....Santa Barbara
Piercing the Veil, D., 2000.....Alhambra
The Wolf's Den, D., 2000.....Navajo
Woman's Past, D., 1000.....Federal
Getting the Goods on Father, C., 1000.....Empire
An Innocent Kidnapper, C., 1000.....Banner

Week of October 11, 1915.

The Blind Music Master, D., 2000.....Santa Barbara
Love's Old Sweet Song, D., 2000.....Ramona
Highest Bidder, D., 2000.....Empire
The Movie Nut, C., 2000.....Banner
Nolan's Wooing, C., 1000.....Liberty
Meshes of Fate, D., 1000.....Federal
Too Much Elixir of Life, C., 1000.....Alhambra
Joe's Devotion, C., 1000.....Navajo

Week of October 18, 1915.

The Misleading Clue, D., 2000.....Santa Barbara
For the Honor of Bar X, D., 2000.....Ramona
Saved from Disgrace, D., 2000.....Empire
Double Reward, D., 2000.....Federal
Mistakes Will Happen, C., 1000.....Banner
You Never Can Tell, C., 1000.....Atla
In Wrong, C., 1000.....Alhambra
All on Account of a Doughnut, C., 1000.....

Alhambra

GENERAL FILM PROGRAM

BIOGRAPH

9—20. Behind the Mask, D.....1000
9—21. And by These Deeds, D.....2000
9—23. A Kentucky Episode, D.....1000
9—24. An Unseen Enemy, D. (Re-issue).....1000
9—25. The Girl Who Didn't Forget, D.....1000
9—27. The Seymore House Party, D.....1000
9—28. His Wife's Story, D.....2000
9—29. The Country Parson, D.....3000
9—30. Winning the Widow, C.-D.....1000
10—1. Brutality, D. (Re-issue).....1000
10—2. Her Renunciation, D.....1000
10—4. The Old and the New, D.....1000
10—5. The Worth of a Woman, D.....2000
10—7. Her Soul Revealed, D.....1000
10—8. Billy's Stratagem, D. (Re-issue).....1000
10—9. Bob's Love Affairs, C.-D.....1000

EDISON

9—22. Cartoons in the Seminary, Cart.....1000
9—24. Her Happiness, D.....3000
9—25. When Conscience Sleeps, D.....1000
9—29. The Parson's Horse Race, C.....1000
10—1. The Ploughshare, D.....4000
10—2. The Butler, C.....1000
10—6. Black Eyes, C.....1000
10—8. An Unwilling Thief, D.....3000
10—9. The Manufacture of Coin, Educ.....1000

ESSANAY

9—22. The Fable of "The Through Train," C.....1000
9—23. Snakeville's Hen Medic, C.....1000
9—24. An Unexpected Romance, D.....1000
9—25. Affinities, D.....2000
9—27. Darling Dandy, D.....3000
9—28. A Convict's Threat, D.....2000
9—29. Dreamy Dud at the Old Swimming Hole, Cart., and 500 feet scenic.....Split Reel
9—20. Off for a Boat Ride, C.....1000
10—1. Broncho Billy Misled, D.....1000
10—2. The House Divided, D.....3000
10—4. Tides That Meet, D.....3000
10—5. The Old Sin, D.....3000
10—6. The Fable of the Statesman Who Didn't Make Good, C.....1000
10—7. Snakeville's Weak Women, C.....1000
10—8. Broncho Billy Sheep Man, W.-D.....1000
10—9. Suppressed Evidence, D.....2000

KALEM

9—20. The Call of the Dance, D.....4000
9—21. Double-Crossing Marmaduke, C.....1000
9—22. The Wolf's Prey (Hotel Mysteries No. 10), D.....2000

9—24. A Daughter's Sacrifice, D. (Re-issue).....1000
9—25. A Matter of Seconds, D.....1000
9—27. The Guilt, D.....3000
9—28. Foiled, C.....1000
9—29. The Man on Watch, D.....2000
10—1. The Curious Case of Meredith Stanhope, D.....2000
10—2. The Runaway Boxcar, D.....1000
10—4. The Pretenders, C.-D.....4000
10—5. Whitewashing William, C.....1000
10—6. The Man in Irons, D. (Mystery of the Grand Hotel).....2000
10—8. The Finger of Suspicion, D. (Re-issue).....1000
10—9. The Water Tank Plot, D.....1000

GEORGE KLEINE

9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000
10—4. The Fashion Shop, D.....2000

KNICKERBOCKER STAR FEATURES

8—18. Capital Punishment, D.....3000
9—1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000
9—29. The Girl from Tim's Place, D.....3000
10—13. The Dragon's Claw, D.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.

Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.

Tuesday—Thanouser, Gaumont (Cart. and Sc.), Beauty.

Wednesday—Reliance, Rialto, or Centaur, and Novelty.

Thursday—Centaur, Falstaff, Mutual Weekly.

Friday—Mustang, American, Cub.

Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.

Sunday—Reliance, Casino, Thanouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.

Tuesday—Gold Seal, Rex, Imp.

Wednesday—Victor, L-Ko, Animated Weekly.

Thursday—Laemmle, Big U, Powers.

Friday—Imp, Victor, Nestor.

Saturday—Bison, Powers, Joker.

Sunday—Rex, Laemmle, L-Ko.

LUBIN

9—15. Where the Road Divided, D.....2000
9—16. The Red Virgin, D.....3000
9—17. A Heart Awakened, D.....1000
9—18. The Golden Oysters, C.....1000
9—20. The Silent Accuser, D.....1000
9—21. The Careless Anarchist, C., That Brute, C., and Monty and the Missionary, C.....Split Reel
9—22. A Desert Honeymoon, D.....3000
9—23. The Lost Rebel, D.....2000
9—24. The Level, D.....1000
9—25. Captain Kidd and Ditto, C.....1000
9—27. Tony and Marie, D.....1000
9—28. In Zuzuland, C., and The Wayville Slumber Party, C.....Split Reel
9—29. The Last Rose, D.....2000
9—30. Voices from the Past, D.....3000
10—1. When the Wires Crossed, D.....1000
10—2. The 'Cello Champion, C.....1000
10—4. Think Mothers, D.....1000
10—5. Love and Swords, C.....1000
10—6. Jim West, Gambler, D.....3000
10—7. The Telegrapher's Peril, D.....2000
10—8. The Son, D.....1000
10—9. Think of the Money, C.....1000

MINA

8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000
8—26. How Wiley Won Out, C.....1000

9—9. Squeals on Wheels, C.....1000
9—16. Booming Trixie, C.....1000
9—23. When Husbands Go to War, C.....1000
9—30. Why the Boarders Left, C.....1000
10—7. The Honeymoon Roll, C.....1000
10—14. Alone in the City of Sighs and Tears, C.....1000
10—21. Beached and Bleached, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9—9. 'Neath Calvary's Shadow, D.....3000
9—11. Into the Dark, D.....1000
9—13. Man's Law, D.....2000
9—14. Weary Goes a' Wooing, C.....1000
9—16. The Jungle Lovers, Animal D.....3000
9—18. The Cocksure Jones, Detective, C.....1000
9—20. The Eternal Feminine, D.....2000
9—21. The Range Girl and the Cowboy, D.....1000
9—23. The Blood Seedling, D.....3000
9—25. The Auction Sale of Run-Down Ranch, 1000
9—27. The Runt, D.....2000
9—28. Her Slight Mistake, West Cam.....1000
9—30. The Agony of Fear, D.....3000
10—2. A Mutiny in the Jungle, D.....1000
10—4. A Sultana of the Desert, D.....2000
10—5. The Girl and the Mail Bag, D.....1000
10—7. The Bridge of Time, D.....3000
10—9. The Tiger Slayer, D.....1000

VITAGRAPH

9—17. The Professional Diner, C.....1000
9—18. His Golden Grain, D.....2000
9—20. Willie Stayed Single, C.....1000
9—21. Dorethy, D.....2000
9—22. Getting Rid of Aunt Kate, C.....1000
9—23. The Lesson of the Narrow Street, D.....1000
9—24. Back to the Primitive, C.....1000
9—25. From Out of the Big Snows, D.....3000
9—27. The Butterfly's Lesson, D.....1000
9—28. Through Troubled Waters, D.....3000
9—29. Rags and the Girl, D.....1000
9—30. The Plague Spot, D.....1000
10—1. The Fox Trot Finesse, C.....1000
10—2. Queen for an Hour, C.....2000
10—4. The Reward, D.....1000
10—5. Barriers of Prejudice, D.....2000
10—6. Fits and Chills, C.....1000
10—7. Old Good for Nothin', C.-D.....1000
10—8. Miss Sticky-Moufie-Kiss, C.....1000
10—9. Youth, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

MUTUAL FILM PROGRAM

AMERICAN

8—30. A Divine Decree, D.....2000
9—1. Spirit of Adventure, D.....1000
9—4. A Question of Honor, D.....1000
9—6. In Trust, D.....2000
9—8. The Forecast, D.....1000
9—13. The Senor's Silver Buckle, D.....2000
9—17. The Little Lady Next Door, D.....1000
9—18. The Great Question, D.....3000
9—20. The Barren Gain, D.....1000
9—24. It Was Like This, D.....1000
9—27. The Terror of the Mountains, D.....2000
10—1. Hearts in Shadow, D.....1000
10—4. Just as It Happened, D.....2000

BEAUTY

9—4. A Bully Affair, C.....1000
9—7. Plot and Counterplot, C.....1000
9—11. When His Dough Was Cake, C.....1000
9—14. Incognito.....1000
9—18. A Friend in Need, C.....1000
9—21. Everyheart, D.....1000
9—25. Cats, Cash and a Cook Book, C.....1000
9—28. Love, Mumps and Bumps, C.....1000
10—2. Mixed Males, C.....1000

CENTAUR

9—16. The Rajah's Sacrifice, D.....2000
9—23. The Woman, the Lion and the Man, D.....2000
9—29. The Protest, D.....3000
9—30. Stanley's Search for the Hidden City, D.....2000
10—7. Rhoda's Burglar, D.....2000

CUB

9—2. Making Matters Worse, C.....1000
9—9. Jerry and the Gunman, C.....1000
9—17. The Knockout, C.....1000
9—24. The Treasure Box, C.....1000
10—1. The Oriental Spasm, C.....1000
10—8. A Change of Luck, C.....1000

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Knickerbocker Star Features
NEW YORK



RELEASE DATES FOR READY REFERENCE

ECLAIR
9—9. Brand Blotters, D.....2000
10—1. The Fool's Heart, D.....2000

FALSTAFF
8—30. A Massive Movie Mermaid, C.....1000
9—3. Biddy Brady's Birthday, C.....1000
9—6. Pansy's Prison Pies, C.....1000
9—10. Weary Walker's Woes, C.....1000
9—13. Superstitious Sammy, C.....1000
9—16. Bessie's Bachelor Boobs, C.....1000
9—20. Simon's Swimming Soul Mate, C.....1000
9—23. Con, the Car Conductor, C.....1000
9—27. Gustave Gebhard's Gutter Band, C.....1000
9—30. A Perplexing Pickle Puzzle, C.....1000
10—4. Cousin Clara's Cook Book.....
10—7. Dicky's Demon Dachshund, C.....1000

GAUMONT
9—17. The Vivisectionist, D.....2000
9—19. The Pool Sharks, C.....1000
9—21. See America First, Sc., and Keeping Up
with the Joneses, Cart.....Split reel
9—23. Busy Izzie, C.....2000

KAY-BEE
7—30. When the Tide Came In, D.....2000
8—6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—22. Never Again, C.....1000

KOMIC
7—25. Safety First, C.....1000
8—1. The Deacon's Whiskers, C.....1000
8—8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9—5. Over and Back, C.....1000
9—12. The Jinx on Jenks, C.....1000

MAJESTIC
8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....1000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....1000
8—31. Hearts and Flowers, D.....1000
9—5. Her Oath of Vengeance, D.....2000
9—7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL
9—26. Kidnapped at the Church, C.....1000
9—29. Love's Strategy, C.....1000
10—6. Just Like His Wife, C.....1000

MUTUAL WEEKLY
Issued every Thursday.

NOVELTY
9—20. The Lilliputian's Courtship, C.....2000
9—27. An Amateur Camera Man, C.....1000
10—4. The Corsican Brokers Up to Date, C.....1000

RELIANCE
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9—1. The Turning Point, D.....1000
9—3. Hidden Crime, D.....1000
9—4. The Divorcee, D.....2000
9—6. The Indian Trapper's Vindication, D.....1000
9—8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—15. The Dark Horse, D.....1000
9—19. The Doll House Mystery, D.....2000
9—26. Merely Players, D.....2000
10—3. As in Days of Old, D.....1000
10—10. Queen of the Band, D.....2000

RIALTO
9—8. The Unsuspected Isles, D.....3000
9—22. The House with Nobody In It, D.....3000
10—6. Sunshine and Tempest, D.....3000

RODEO
8—9. Aunt Matilda Outfitted, C.....1000
9—1. The Leap for Life, D.....2000

THANHOUSER
9—5. From the River's Depths, D.....1000
9—7. The Bowl Bearer, D.....2000
9—10. The Mother of Her Dreams, D.....1000
9—12. Out of the Sea, D.....1000
9—14. Helen's Babies, D.....2000
9—19. The Twins of the G. L. Ranch, Com-
Dr.....1000
9—21. The Dead Man's Keys, D.....2000
9—25. A Disciple of Nietzsche, D.....3000
9—26. The Miracle, D.....1000
9—28. The Road to Fame, D.....2000
10—3. The Mystery of Eagle's Cliff, D.....1000
10—5. The Light on the Reef, D.....2000
10—10. The Has-Been, D.....1000

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of September 27.

The Lost Secret, D, 2000.....Balboa
Police Dog to the Rescue, Cart., and An
Intimate Study of Birds, No. 3, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000.....Panama
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

Week of October 4.

New Adventure of Wallingford, C., 2000.....Pathé
Fresh from the Farm, C., 1000.....Phunphilms
Picturesque Zealand (Holland), Col. Sc.,
and Alter of Heaven (Pekin, China), Sc.,
Split.....Globe
Neal of the Navy, No. 6, D., 2000.....Panama
The Closing Net, D., 5000.....G. R. P.
Pretty Rough on Aunt, C., 1000.....Starlight

Week of October 11.

New Adventure of Wallingford, No. 2, C.,
2000.....Pathé
Police Dog to the Rescue, Cart., and An
Intimate Study of Birds, No. 9, Ed., Split.....Pathé
Neal of the Navy, No. 7, D., 2000.....Panama
John Gayde's Honor, D., 5000.....G. R. P.
Wilful Wallops for Wealth, C., 1000.....Starlight

Week of October 18.

New Adventures of Wallingford, No. 3, C.,
2000.....Pathé
Geithorn, the Rustic Venice, Col., and How
Winter Flowers Bloom, Sc., Ed., Split.....Globe
Neal of the Navy, No. 8, D., 2000.....Panama
An Affair of Three Nations, D., 5000.....G. R. P.
Fatty's Fatal Fun, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

8—5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.....3000
8—29. The Valley of Regeneration, D.....2000
9—2. Tam O'Shanter, D.....3000
9—9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—23. No Release this week.
9—30. The Sheriff of Red Rock Gulch, D.....2000

BISON

8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9—4. Coral, D.....4000
9—11. In the Sunset Country, D.....3000
9—18. The Surrender, D.....3000
9—25. A Message for Help, D.....2000
10—2. The Ghost Wagon, D.....3000

BROADWAY UNIVERSAL FEATURES

8—30. Jewel, D.....5000
9—6. A Little Brother of the Rich, D.....5000
9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000

GOLD SEAL

8—3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D.....1000
8—31. Misjudged, D.....3000
9—7. The Deceivers, D.....2000
9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000

IMP

8—3. Her Wonderful Day, D.....1000
8—6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C.....1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000
9—10. Crime's Triangle, D.....3000
9—12. The Man in the Chair, D.....2000

9—17. The Suburban, D.....4000
9—21. His Home Coming, C.....1000
9—24. When the Call Came, D.....2000
9—28. Billy's College Job, C.....1000
9—29. An All-Around Mistake, C.....2000
10—1. The Wolf of Debt, D.....4000

JOKER

8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C.,
and Seeing the Funny Side of the
World with Homer Croy, Ed.....Split reel
8—26. A Case of Beans, D.....1000
8—28. The Bravest of the Brave, C.....1000
9—4. When Hiram Went to the City, C.....1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law,
C.....1000
9—25. He Couldn't Support His Wife, C.....1000
10—2. An Innocent Villain, C.....1000

LAEMMLE

8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9—2. The Eagle, D.....1000
9—9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000
9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
9—26. No Release this week.
10—3. Her Three Mothers, D.....3000

L-KO

8—25. Mr. Flirt in Wrong, C.....2000
9—1. A Game of Love, C.....1000
9—5. Gertie's Joy Ride, C.....1000
9—8. Vendetta in a Hospital, C.....2000
9—15. No Release this week.
9—19. No Flirting Allowed, C.....1000
9—22. Scandal in the Family, C.....2000
9—26. Avenged by a Fish, C.....1000
9—29. Married on Credit, C.....1000
10—3. A Mortgage on His Daughter, C.....1000

NESTOR

8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9—3. Lizzie and the Beauty Contest, C.....1000
9—6. Their Happy Honeymoon, C.....1000
9—10. He Fell in a Cabaret, C.....1000
9—13. Too Many Smiths, C.....1000
9—17. Molly's Malady, C.....1000
9—20. It Almost Happened, C.....1000
9—24. When Eddie Went to Sea, C.....1000
9—27. Snatched from the Altar, C.....1000
10—4. When a Man's Fickle, C.....1000
10—8. Eddie's Little Love Affair, C.....1000

POWERS

8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and
The Best People On Earth, Ed.,
Split reel

8—28. She Loved Them Both, D.....1000
9—5. The Shot, D.....2000
9—9. Going to the Dogs, Vaud. Act, and Frog
and Toad Celebrities, Ed.....Split reel
9—23. The Ham Actors, Vaude., and Life of
the Frog, Ed.....Split reel
9—25. Every Man's Money, D.....1000
9—30. The Ore Mystery, C.....1000

REX

8—3. The Proof, C.....1000
8—8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D.....1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000
9—7. Sh! Don't Wake the Baby, C.....1000
9—14. How Early Saved the Farm, D., and
From Frau to Spalato, Ed.....Split reel
9—16. Joe Martin Turns 'Em Loose, Animal
C.....2000
9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis,
D.....3000

VICTOR

8—11. Refuge, D.....2000
8—20. The Taming of Mary (Mary Fuller), C.....1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9—1. For Professional Reasons, D.....2000
9—3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000

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FOX FILM CORPORATION

A Woman's Resurrection 5 reels
 The Plunderer 5 reels
 Wormwood 5 reels
 The Devil's Daughter.....5 reels
 Should a Mother Tell?.....5 reels
 Dr. Rameau 5 reels
 Lady Audley's Secret.....5 reels
 The Witch 5 reels
 The Two Orphans.....5 reels
 The Song of Hate.....5 reels
 Regeneration 5 reels
 The Wonderful Adventure.....5 reels
 Sin 5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

Stop, Thief! 5 parts
 The Woman Who Dared.....5 parts
 The Commuters 5 parts
 Who's Who in Society.....3 parts
 The Spendthrift 5 parts
 The Woman Next Door.....5 parts
 The Money Master.....5 parts
 The Fixer 5 parts
 The Green Cloak.....5 parts

EDISON

Vanity Fair 7 parts
 The Magic Skin.....5 parts

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

A Royal Family.....5 parts
 An Enemy to Society.....5 parts

POPULAR PLAYS & PLAYERS

Heart of a Painted Woman.....5 parts
 The Shooting of Dan McGrew.....5 parts
 Vampire 5 parts
 Greater Love Hath No Man.....5 parts
 Her Great Match.....5 parts
 The Song of the Wage Slave.....5 parts

B. A. ROLFE PHOTOPLAYS, INC.

Cora 5 parts
 The Right of Way.....5 parts
 Sealed Valley 5 parts
 When a Woman Loves.....5 parts
 The Soul of a Woman.....5 parts
 The Bridge 5 parts
 Emmy of Stork's Nest.....5 parts
 The Final Judgment.....5 parts

QUALITY PICTURES

The Second in Command.....5 parts
 The Silent Voice.....6 parts

MUTUAL MASTERPICTURES

37. The Wolf-Man (*Reliance*).....4 reels
 38. The Man from Oregon (*American*)...5 reels
 39. The House of a Thousand Scandals
 (*American*) 4 reels
 40. The Price of Her Silence (*Than-*
 houser) 4 reels
 41. Bred in the Bone (*Reliance*).....4 reels
 42. The Brink (*N. Y. Motion*).....4 reels
 43. The Miracle of Life (*American*).....4 reels
 44. His Wife (*Thanhouser*).....4 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

9—2. The Incurable Dukane.....5 reels
 9—6. Esmeralda 5 reels
 9—20. The White Pearl.....5 reels
 9—30. The Fatal Card.....5 reels
 10—4. Zaza 5 reels
 10—7. The Girl of Yesterday.....5 reels
 10—11. The White Pearl.....5 reels
 10—28. The Masqueraders 5 reels
 11—4. Still Waters, C. D. 5 reels
 11—8. Madame Butterfly, D. 5 reels
 11—11. The Mummy and the Humming
 Bird, D. 5 reels
 11—15. Bella Donna, D. 5 reels
 11—29. The Prince and the Pauper.....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

9—9. Out of Darkness.....5 reels
 9—13. The Case of Becky.....5 reels
 9—27. The Explorer 5 reels
 10—14. Blackbirds 5 reels
 10—18. The Chorus Lady.....5 reels
 10—21. The Secret Sin.....5 reels
 11—1. Carmen, D. 5 reels
 11—18. Armstrong's Wife 5 reels
 11—22. Chimmie Fadden Out West, C. 4 reels

MOROSCO PHOTOPLAY COMPANY

8—26. Majesty of the Law.....5 reels
 9—16. Peer Gynt 5 reels
 10—25. The Yankee Girl.....5 reels

PALLAS

11—25. A Gentleman from Indiana, D. 5 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

Week of
 8—23. The Wheels of Justice.....4 parts
 9—6. Mortmain 5 parts
 9—20. Playing Dead 5 parts
 10—4. Dust of Egypt.....5 parts
 10—18. The Man Who Couldn't Beat God..5 parts

LUBIN

8—30. Ring Tailed Rhinoceros.....4 parts
 9—10. The Great Ruby.....5 parts
 9—20. Tillie's Tomato Surprise.....6 parts
 10—11. Valley of Lost Hope ? ? ? 5 parts
 10—25. The Rights of Man.....5 parts

SELIG

8—23. House of a Thousand Candles.....5 parts
 9—20. The Circular Staircase.....5 parts
 10—18. A Black Sheep.....5 parts

ESSANAY

8—16. A Bunch of Keys.....5 parts
 9—13. The Man Trail.....6 parts
 10—11. In the Palace of the King.....6 parts

WORLD FILM CORPORATION

ARMSTRONG

9—27. The Lure of Woman.....
 BRADY
 9—6. The Imposter
 9—13. The Ivory Snuff Box.....
 10—10. The Family Cupboard.....

CALIFORNIA

10—24. Salvation Nell
 EQUITABLE

RING LARDNER

9—20. Trilby
 9—6. Letters from Bugs to Gus, No. 9..
 9—13. Letters from Bugs to Gus, No. 10..
 9—20. Letters from Bugs to Gus, No. 11..
 9—27. Letters from Bugs to Gus, No. 12..
 SHUBERT

9—20. Evidence
 9—27. Little Mademoiselle.....
 10—3. The Flash of an Emerald.....
 10—17. The Heart of the Blue Ridge.....
 10—31. The Code of the Mountains.....
 TRIUMPH

9—27. The Master of the House.....
 WIZARD

8—9. Pokes & Jabs in Juggling the Truth.
 8—16. Pokes and Jabs in Clover.....

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Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
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Incomparable Mistress Bellairs....4 parts
 Liberty Hall 3 parts
 The Black Spot.....4 reels
 Victoria Cross 4 reels
 O-18 4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
 Through the Enemy's Lines.....4 reels
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 The Heart of Lady Elaine.....4 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
 Oct.—For \$5,000 a Year.....5 reels
 Oct.—The Struggle 5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

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 Just Out of College.....5 reels
 Thorns of Passion.....4 reels
 Little Sunset 4 reels
 The Spoilers 9 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

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Prohibition 5 parts

REELPLAYS CORPORATION

The Cowpuncher 8 reels

STANDARD NEWSFILM, INC.

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Land o' the Lost.....5 reels

The Game of Three.....5 reels

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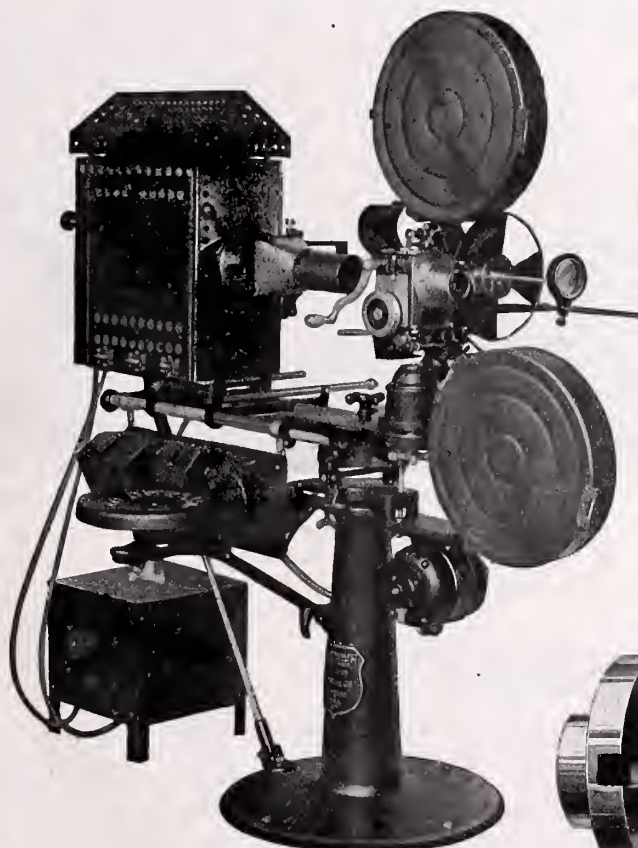
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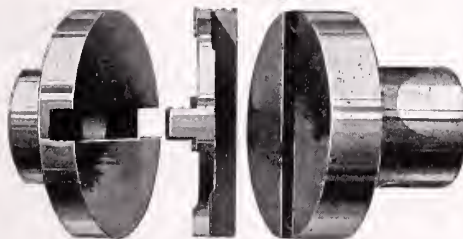
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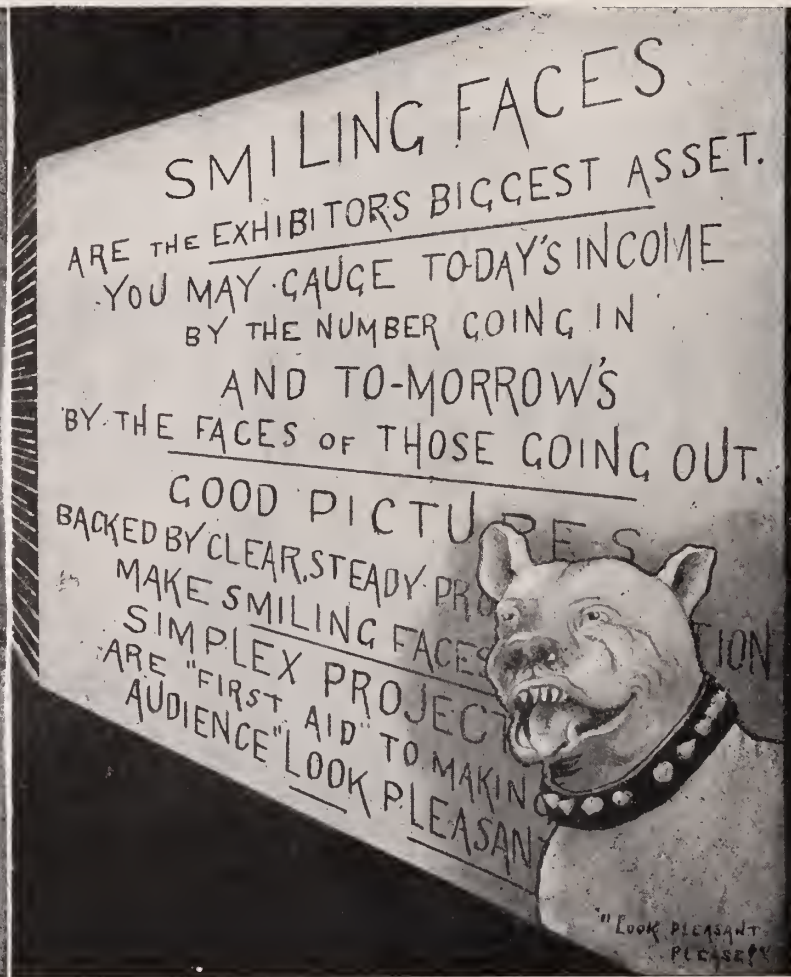
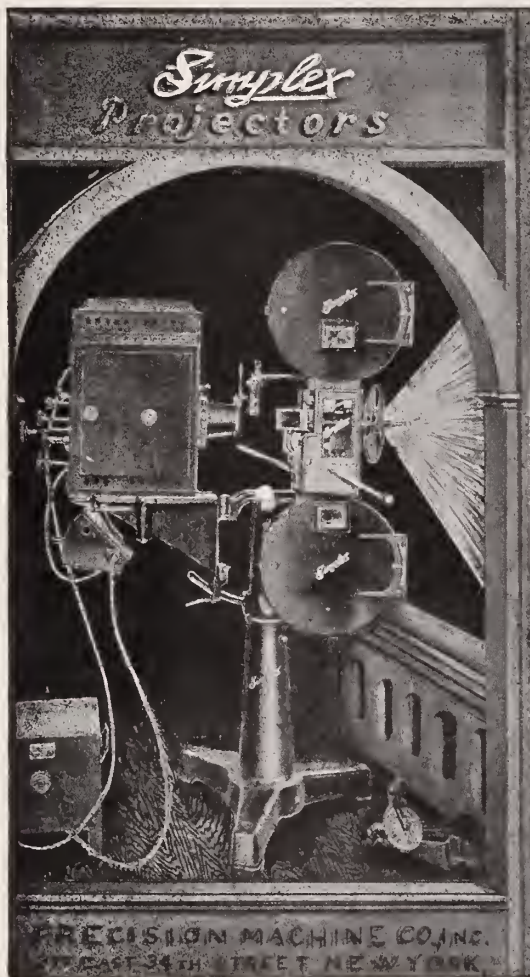
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Accessory News

Section of Motion Picture News

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Motion Picture Projection Simplified

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28—Can the carrying capacity with the corresponding temperature rise for different size and kind of resistance wires be specified in a table for convenient reference?

These figures are taken from the literature of the Driver-Harris Wire Company, manufacturers of the Climax and Advance wires.

Ans.—Yes, I herewith submit a carefully prepared table, one for the nickel-steel wire, such as the Climax and Superior brands, and one for

gins, due to the effect of heating and cooling the wire. It should also be kept in mind that the room temperature is usually from 60 to 100 degrees Fahrenheit; therefore, you should never work over the column at the top of which appears 400 degrees rise, and it would be better to use the column of figures under 300 degrees rise, for all practical work where the rheostat is exposed to and cooled by the air. Of course, if artificial means of ventilation are used, it would be possible to operate with smaller wires for the amperes given.

Also note the great difference in the carrying capac-

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With Corresponding Rise in Temperature.

Numbers B. & S. G.	Rise in Temperature, Degrees Fahrenheit.									
	100°	200°	300°	400°	500°	600°	700°	800°	900°	1000°
	Current in Amperes.									
4	18.	24.	28.	32.	36.	39.	42.	45.	48.	51.
5	15.	21.	25.	29.	32.	35.	38.	40.	42.	45.
6	13.7	18.	22.	26.	28.	30.	33.	35.	37.	39.
7	11.2	15.	19.	23.	24.	27.	30.	32.	34.	36.
8	9.7	13.5	17.	20.	22.	24.	26.	28.	30.	32.
9	8.2	12.	15.	17.	19.	21.	23.	25.	27.	29.
10	7.7	10.5	12.7	15.	16.5	18.	19.5	21.	23.	25.
11	6.7	9.	11.2	13.2	14.2	15.7	17.2	18.3	19.5	21.
12	6.	8.2	9.8	11.7	13.	14.2	15.	16.	17.	18.
13	5.2	7.2	9.	10.3	11.2	12.	13.5	14.2	15.	16.
14	4.5	6.3	7.5	8.7	9.7	10.5	12.	13.2	14.	15.
15	3.7	5.5	6.7	7.5	8.6	9.4	10.5	11.5	13.	14.
16	3.5	4.8	6.	7.1	7.5	8.4	9.	9.7	10.5	12.
17	3.2	4.2	5.4	6.1	6.7	7.5	8.2	8.7	9.2	10.
18	3.	3.7	4.8	5.4	6.0	6.7	7.2	7.7	8.2	9.
19	2.7	3.3	4.2	4.8	5.4	6.	6.6	7.2	7.6	8.
20	2.4	3.0	3.6	4.2	4.8	5.6	6.1	6.6	7.0	7.5
21	2.1	2.7	3.3	3.9	4.4	5.0	5.6	6.0	6.4	6.8
22	1.8	2.4	3.0	3.6	4.1	4.5	5.0	5.4	5.8	6.2
23	1.6	2.1	2.7	3.2	3.6	4.0	4.4	4.8	5.2	5.5
24	1.4	1.9	2.4	2.8	3.2	3.5	3.9	4.2	4.5	4.8

CARRYING CAPACITY OF "ADVANCE."

With Corresponding Rise in Temperature.

Numbers S. & B.	Rise in Temperature, Degrees Fahrenheit.									
	100°	200°	300°	400°	500°	600°	700°	800°	900°	1000°
	Current in Amperes.									
4	24.	35.	43.	51.	58.5	63.5	68.	72.	76.	80.
5	22.4	32.	39.	46.5	53.	57.7	62.	65.5	69.	72.6
6	19.5	28.3	34.8	41.3	47.2	51.3	55.	58.2	61.5	64.5
7	17.2	25.	31.	36.5	42.	45.5	49.	51.5	54.5	57.5
8	15.2	22.3	27.5	32.5	37.2	40.5	43.5	46.	48.5	51.
9	13.7	20.	24.5	29.	33.	36.	38.5	41.	43.	45.5
10	12.2	17.8	21.8	26.	29.5	32.2	34.5	36.5	38.5	40.5
11	11.	15.9	19.5	23.	26.5	28.6	30.7	32.5	34.3	36.
12	9.7	14	17.2	20.5	23.5	25.5	27.3	28.8	30.5	32.
13	8.6	13.5	15.3	18.	21.	22.5	24.3	25.5	27.	28.5
14	7.6	11.	13.5	16.	18.5	20.	21.5	22.5	24.	25.2
15	6.7	9.8	12.	14.3	16.5	18.	19.	20.	21.2	22.5
16	6.	8.7	10.7	12.7	14.5	16.	17.	18.	19.	20.
17	5.3	7.7	9.5	11.	13.	14.	15.	16.	17.2	17.5
18	4.7	6.8	8.4	9.8	11.5	12.5	13.3	14.	14.8	15.6
19	4.3	6.0	7.5	8.8	10.3	11.	12.	12.5	13.3	14.
20	3.8	5.4	6.6	7.8	9.0	9.8	10.5	11.0	11.7	12.4
21	3.3	4.8	5.8	6.9	8.0	8.7	9.3	9.8	10.4	11.0
22	2.9	4.2	5.2	6.1	7.1	7.7	8.2	8.7	9.2	9.7
23	2.6	3.7	4.6	5.4	6.2	6.8	7.3	7.7	8.1	8.5
24	2.3	3.3	4.0	4.8	5.5	6.0	6.4	6.8	7.2	7.5

The above tables are very useful and interesting for comparison. While the range of temperature rise is given from 100 to 1,000 degrees Fahrenheit it should be remembered that it is not safe to run a rheostat at a temperature much above 400 degrees Fahrenheit.

Above this temperature depreciation in the wire be-

ity of the same size wire in the nickel-steel Climax brand and the nickel-copper Advance brand. The nickel-copper wire has much greater carrying capacity, but it requires more room and is therefore not always used for ordinary rheostats, but it is recommended wherever it is possible to use it.

Marble Gives Richness of Old Palace Effect to Theatre

Large Blocks of Choice Stone Inlaid with Green and Brown Slabs Make the Front of the National, Lynchburg, Va., Distinctive—The Wainscoting Is Also Finished in Marble—The Outside of the Building Arrests the Eye and Excites a Desire to See What Is Inside the House

ONE of the cosiest and most attractive picture theatres in the South is the National theatre in Lynchburg, Va. Many theatrical folk who have looked it over since its construction, a little more than a year ago, pronounce it to be the last word in adaptability to the purpose for which it was designed.

Imposing in appearance, the National looms up before the passerby in such a way as to create a desire to see what the inner walls contain, and the interior is every whit as attractive. The National represents everything that enters into the construction of a modern motion picture theatre, and it is an institution of which the amusement-loving element in Lynchburg is proud, combining all of the essentials that are conducive to the comfort and pleasure of its patrons.

The exterior, facing on Main street, presents an appearance calculated to excite admiration on the part of those who appreciate architecture that is out of the ordinary. Big marble slabs, inlaid with blocks of green and brown, constitute the outer work, and the whole front resembles an ancient palace in richness.

Marble Wainscoting in Lobby

Marble wainscoting in the lobby adds to the general appearance of the house, and the display cases for poster use are made up in mahogany, with gold-tinted lettering on the ceiling and sides.

The twin domes, upon each of which are flag poles, are illuminated at night with electricity and the lobby also is brightly lighted by an ingenious arrangement of globes to secure the best effect.



EXTERIOR OF NATIONAL THEATRE, LYNCHBURG, VA.

The interior is delicately tinted in gold, and a subdued light makes it possible for patrons to move about without any fear of bumping into someone in the darkness—an occurrence that often happens in theatres which are poorly illuminated.

The lower side walls are made of brown and green material, with radiators and fans on each side to operate to the comfort of National patrons in proper season. Six ceiling lights of massive size throw the illumination against the wall and dissipate the glare that would result under any other arrangement.

On each side of the proscenium arch are installed the big pipe organ and Pianola, and both of these instruments are operated by experienced and skillful musicians.

The pipe organ is an innovation to Lynchburg as far as a theatre is concerned, and the National attracts many people for the reason that this feature is offered nowhere else in local picture-dom.

The six hundred and fifty seats are so arranged as to face the street, or front exit, and spectators can easily pick out their seats as they approach them instead of walking in the usual way and glancing around in quest of a vacant space. A Gold Fibre screen is also used.

In the operator's room are two Power's 6-A machines which use an A. C. to D. C. generator, 55 amperes, 60 cycles. The ma-



INTERIOR VIEW OF NATIONAL THEATRE, LYNCHBURG, VA.

chines are both power driven and are in charge of experienced operators. The room is lined with zinc in such a way as to make it fireproof, the dimensions being 9 x 20 x 10 feet. The National is owned by O. B. Barker, a well-known hardware man, and is under the management of Lewis Holt.

HARRIS USES FEASTER NON-REWIND WITH FOUR ROAD SHOWS

HENRY B. HARRIS estate, owners of the "German Side of the War" pictures, are using the Feaster non-rewind system on its four road shows, two in Ohio and two in New England.

Albert E. Rollins, general manager of the Feaster Film Feed Company, reports an increase in sales each week and that orders and inquiries are being received daily from all parts of the world.

The Chicago representatives for Byron Chandler, Inc., are very enthusiastic over the prospects for the sale of the Feaster machines in that territory.

ROSKAM CUTS 60,000 FEET IN TWO WEEKS

EVER since Edward M. Roskam announced that he had opened a film hospital at 220 West Forty-second street, New York, where he personally cuts titles and edits single reel and feature productions for the trade, he has been working steadily day and night.

Feature producers as far west as Chicago have wired him offers to go to their city and fix up their productions. From present indications, Mr. Roskam feels that there is enough work for him in the east, as he has cut, edited and improved over 60,000 feet of film in the first two weeks that he has been in business.

FALK IN CHARGE OF MICHIGAN SUPPLY COMPANY'S REPAIR SHOP

THE Michigan Motion Picture Supply Company, 97 Woodward avenue, Detroit, has added a repair shop, under the management of Henry Falk, formerly with the Enterprise Optical Company, of Chicago.



**"MINUSA
SCREENS"**

**"THE MAGNET THAT
DRAWS THE COIN!"**

"Minusa Screens" are so "MAGNETIC" they simply draw in the coin. Why shouldn't they? This screen gives the pictures all their "natural beauty," just as the camera saw them, and insures your patrons against "EYE STRAIN." That's why "Minusa Screens" attract such crowds. It's ten times as good a show for the same money, so why should they strain their eyes looking at "Cloudy Pictures" on a poor screen?

If you are progressive, and believe in giving the public more than they can get elsewhere, then by all means install a "Minusa Gold Fibre Screen," "BUILT BY BRAINS" to fit *your* theatre.

Let us have your specifications NOW, as it takes ten days to build the screen that "DRAWS THE COIN."

Write or wire today for prices and samples



MINUSA CINÉ PRODUCTS COMPANY,

SAINT LOUIS
BROADWAY AT CHESTNUT

CHICAGO
SAN FRANCISCO

PITTSBURGH
CALGARY, ALBERTA

NEW YORK
19 WEST TWENTY-THIRD STREET

**SCREENS
"BUILT
BY
BRAINS"**

REFLEX

The Quality Carbons of the World

Specially Constructed Negative with Copper Coated Core

Here is a very recent letter from a dealer and theatre manager in Canada.

"Yours of September 24th to hand, together with the sample sets of REFLEX Carbons, and I can candidly say that they are the very best carbons I have ever used in D. C. Steady as a rock and a brilliant white light. Rush me 100 $\frac{3}{4}$ plain cored and 200 $\frac{5}{8}$ copper coated cored. Send these C. O. D. first express."

"Company want me to handle their stuff here in Canada, but if you can supply these Reflex carbons regularly I can certainly land you some good orders."

Get the "very best carbons." You will find that it pays.

$\frac{3}{4}$ x 12 plain cored, \$10.00 per hundred carbons
 $\frac{5}{8}$ x 12 plain cored, \$7.50 per hundred carbons
 $\frac{5}{8}$ x 6 copper coated cored, \$3.75 per hundred carbons
 $\frac{1}{2}$ x 6 copper coated cored, \$2.75 per hundred carbons

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

Watch our coming advertisements. You will find lots to interest you.

JONES & CAMMACK

SOLE DISTRIBUTORS FOR THE UNITED STATES

12 Bridge Street

New York City

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Hallberg Helps

Projection
Electricity

Questions Answered

Repairing
Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or how difficult

TWO TRANSFORMERS ARE ALWAYS NECESSARY

R. A. S., Kentland, Ind.:—*I am installing two picture machines in my theatre and would like to have you tell me if the illustration you give on page 136, the issue of September 18, will do in the way of connecting the two machines and can I use them connected in this way on one Ft. Wayne Compensarc. If not, will you please tell me how to connect them.*

Ans.—Figure 1 on page 136 of MOTION PICTURE NEWS issue, September 18, gives a correct diagrammatic sketch of the installation for one Compensarc, Compensator or similar transformer which may be connected with two moving picture machine switches and arc lamps.

You must remember and understand, however, that only one of the arcs may be kept burning at the time. If arc Number 1 is operating and the picture of machine Number 1 is on the screen, then you may close the switch on machine Number 2, providing the carbons in lamp Number 2 are apart. As soon as the tail-end of film Number 1 is passing through machine Number 1 you may start machine Number 2, and by merely putting the carbon points of lamp Number 2 together you will automatically extinguish the arc at lamp Number 1 and secure the arc at lamp Number 2 for exhibiting reel Number 2, which will actually give you a dissolving effect on the screen if it is carefully done.

I recommend, however, that you always have two transformers of some kind, one for each machine, because there may come a day when an accident happens to one and then the extra expense for the investment of one of these transformers in addition to the one you already have is so small compared with the possible loss by having to give money back, that it is not to be considered. However, one will do the work as illustrated in the issue you refer to.

ATTACHING FAN MOTOR TO POWER'S FOR MOTOR DRIVE

P. C. B., Terre Haute, Ind.:—*Would be pleased to have you inform me of the possibilities of attaching a Westinghouse fan motor indirect current to a Power's 6-A machine for motor drive.*

Ans.—Your 6-A machine may be equipped with a motor attachment for which your mechanism is already drilled. The expense of the motor attachment is \$7.50. The attachment is furnished with a grooved pulley upon which you may place a round belt of approximately 5/16 inch diameter. The other end of the belt could be put on a small grooved pulley on your Westinghouse fan motor.

I presume the fan motor has a 3 speed switch on it, but unfortunately the speed control of an alternating or indirect current motor is not very satisfactory. You may try a one inch grooved pulley on the motor, but it is my opinion that you will have to put a larger than 2½ inches in diameter pulley on the motor attachment. You will have to do a little experimenting with this outfit. If your motor had been of the D. C. kind then your troubles would have been over.

The very best proposition for you is to buy a complete Power's 6-A motor drive with attachment, which costs you \$47.50, less 5 per cent. for cash with the order from any reliable dealer.

FLAT AND CONCAVE SCREEN SURFACES

F. J. Rembusch, New York City:—*Referring to your article on the merits of flat screen surfaces, there is absolutely no virtue in a screen surface that is concave, in fact distortion is the result.*

Plainly speaking the matter is thus: In the camera the picture is taken on a flat film. It is then projected through a flat film. The lense simply magnifies the images in the film on the screen and if the images are to be reproduced the same as they were taken by the camera the screen should be flat also and in perfect line with each other. The reason so many pictures show an elongation of faces and figures on the screen is because the machine and screen are not properly lined up. The lense of the machine should be in lines pointing straight to the center of the screen.

Ans.—The above letter requires no answer but is offered to our readers who may be interested. To those who have not read the article on "Merits of flat screen surfaces," which was rendered in the shape of an answer to an inquiry in "Hallberg Helps," page 160 of MOTION PICTURE NEWS, issue of September 25, the editor herewith refers to this issue so that they will have a better understanding of Mr. Rembusch's letter, which is to the point and much appreciated.

ROUGH SCREEN SURFACE AN ADVANTAGE ON PLASTER WALL

D. and R., Silver Creek, Neb.:—*We use D. C. and wish to paint our screen over again and want your opinion as to what to use. As we have it now it is calcimined white right on plaster wall. It is very rough. The pictures are fair now, but thought we could improve them some.*

Ans.—If you have plenty of illumination at the arc of your machine I recommend that you continue using the plastered wall and giving it a new coat of a compound which will give it a clean and new appearance. There are several kinds of compound on the market which can be secured through the dealers in the supply line.

A bluish white screen gives the best results. The rough feature of your screen is a good one. A very smooth surface is likely to give a picture which can not be seen so well on the sides in the front rows, therefore, a slightly roughened surface ought to give you excellent satisfaction.

If the illumination at your arc is low so that you are bothered with a poor light, then you may find it necessary to put in a metallic coated screen in aluminum or gold-bronze finish, of which there are many kinds on the market. The prices range from thirty-five cents per square foot up, and I believe anyone of them will give you good satisfaction.

WANTS TO USE MOTOR TO DRIVE ONE PIN EDISON MACHINE

H. L. N., Augusta, Ky.:—*Would like to have some pointers on picture machines. I have an Edison one-pin wooden frame machine and I get a fine steady picture, but I want to drive it with a motor. Can you help me out. I am using A. C., 110 volt, single phase, 60 cycle current.*

Please let me hear from you, as I am going to install a motor soon. I expect to send for your Electric Hand Book later.

Ans.—In the issue of August 14 of MOTION PICTURE NEWS in Hallberg Helps you will find reference to motor drive for Edison machines, and also in issue of September 18 in the Helps on page 138, you will find a very interesting letter with photograph concerning the application of a motor drive to an Edison machine.

Edison uses a General Electric fan motor to drive his, and he says it works fine.

GRIFFITH'S **BIRTH OF A NATION**

The Most Wonderful and Exact-
 ing Photoplay Ever Produced
 The \$2.00 A Seat Kind

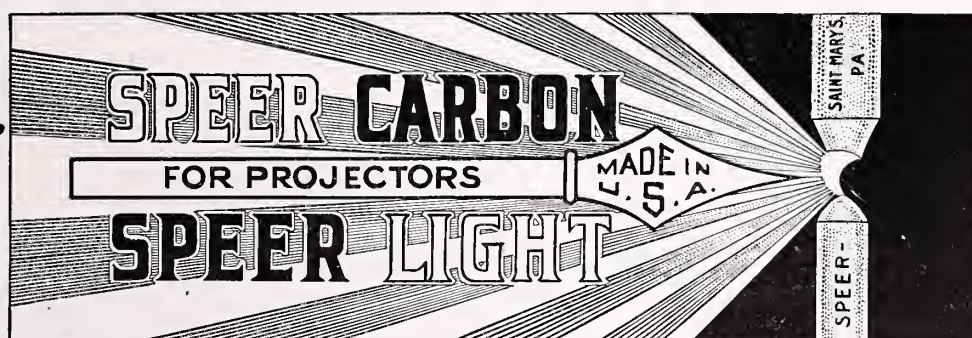
IS NOW USING

Speer Projector Carbons

5000 $\frac{7}{8}$ " x 12" CORED WAS THE FIRST ORDER
 GIVEN TO OUR EASTERN DISTRIBUTOR

PROFIT BY THE EXPERIENCE OF OTHERS!!!

*Remember
 this Label
 when you order
 M.P. Carbons*



NET CASH PRICES

$\frac{1}{2}$ x 12, cored, pointed both ends, \$37.50 per M. (1,000 in a case)
 $\frac{9}{16}$ x 12, cored, pointed both ends, \$40.00 per M. (1,000 in a case)
 $\frac{5}{8}$ x 12, cored, pointed both ends, \$50.00 per M. (1,000 in a case)
 $\frac{3}{4}$ x 12, cored, pointed both ends, \$70.00 per M. (1,000 in a case)
 $\frac{7}{8}$ x 12, cored, pointed one end, \$115.00 per M. (500 in a case)
 1 x 12, cored, pointed one end, \$150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes $\frac{1}{2}$, $\frac{9}{16}$, $\frac{5}{8}$ and $\frac{3}{4}$ inch and in bundles of twenty-five each of the $\frac{7}{8}$ and 1 inch at pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give SATISFACTION OR MONEY BACK

SPEER CARBON COMPANY, "Dept. N." Saint Mary's, Pa.

(Makers of Carbon for Electrical Purposes During the Past 25 Years)

J. H. HALLBERG, 36 East 23rd Street, New York City, Eastern Distributor

GOOD PICTURES

can only be had with the aid of a good projection surface and

A good projection surface can only be had when properly prepared.

Detroit Theatres swear by the Masterlite screens and Detroit has GOOD PICTURES.

There are still some territories open for dealers.

Write, wire or phone.

MASTERLITE SCREEN CO., INC.

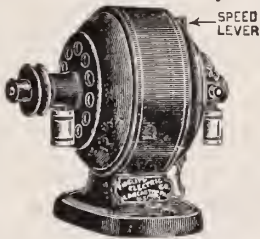
265 East Jefferson Ave.

Detroit, Mich.

W. D. Ward, General Manager

HERE IT IS

Electric motors for moving picture machines. These motors you can easily attach to the machine yourself.



Furnished complete with speed lever, giving a speed range of 50%. This illustration is of the alternating current motor.

110-60 Alternating Current..\$14.00
110 Volts Direct Current.... 12.00

Immediate delivery for cash with order

We manufacture ventilating fans, motor-generators, etc. Write and tell us your needs and get our catalogue.

Fidelity Electric Co., Dept. N. Lancaster, Pa.

Bio and Electra Carbons

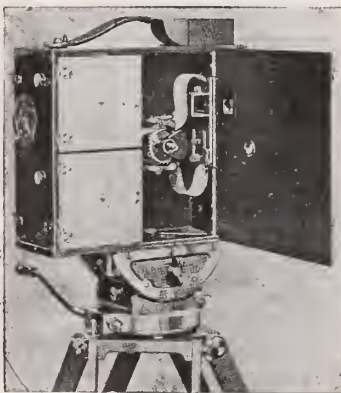
We have a fair supply of these carbons on hand at reasonable prices, if you are in need of any let us know. A good supply on hand of French Imported Condensers, 75 cents each. Guaranteed against discoloring. Let us quote you on your general supplies. We can save you money, prompt shipment, no delay. We have a few Perfect Ticket Choppers with the latest push lever to remove tickets, at an inviting price.

If you are not in receipt of our new catalogue, will send you one on request. You will find it interesting and helpful.

THE STERN MANUFACTURING COMPANY

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PHILADELPHIA, PA.



Demonstrational Catalog on request

The
Universal Camera Company

24 North Wabash Ave.
Chicago, U. S. A.

Represented by
Atlas Educational Film Co.
821 Market Street
San Francisco, Cal.

FORT WORTH OPERATORS HOLD SECOND ELECTION; V. WOOD IS PRESIDENT

AT the annual election of the Moving Picture Machine Operators' Protective Union, Local No. 330, Fort Worth, Texas, the following officers were elected: V. Wood, president; J. H. Sparks, vice-president; L. D. Spranger, financial secretary; Leon Friechnan, corresponding and recording secretary; C. M. Fox, treasurer, and L. Murray, guard.

L. D. Spranger and V. Wood have been appointed delegates to represent the body at the Fort Worth Trade Assembly. V. Wood has also been made a delegate to the Texas State Federation of Labor. S. A. Austin was elected card inspector; C. M. Fox, business agent. William Lee and S. A. Austin have been elected to serve on the business committee.

Other elections were as follows: J. J. Lauglais, C. E. Head, J. H. Sparks, trustees; Joseph H. M. Smith, city license examiner; Joseph H. M. Smith, R. M. Willman, C. M. Fox, local operator examiners.

The organization numbers twenty-seven members, and they all make favorable reports concerning the treatment received by them from the theatres throughout the city.

PHILADELPHIA OPERATORS IN SNUG QUARTERS; BOATHOUSE ADDED TO EQUIPMENT

THE Moving Picture Operators' Association, of Philadelphia, have cosy headquarters at 231 North Eighth street. There is a club room fitted up with a pool table and other accessories for giving the members pleasurable relaxation when off duty. In furtherance of this policy that all work and no play makes "Jack a dull boy," the association acquired a boathouse at Westville, N. J.

For six months of the year, the water sports are indulged in by those members who have any leisure moments. As the membership is rapidly growing, it is expected next year to have a still larger summer home. The association may be said to be the veterans of the operator's profession, for no man is available to membership until he has been operating for five years.

This makes for a fine personnel in the membership. Pleasure is not the only object of the organization, as questions relating to projection are discussed with benefit to all concerned.

The officers of the association are: Philip F. Quigley, president; Robert Froelich, secretary, and Edward Abrams, treasurer.

SYNDICATE PLANS OPERATION OF THEATRE STRING FROM COAST TO COAST IN CANADA

IT is reported that a syndicate of well known Canadian moving picture men is being formed to acquire and operate a chain of picture theatres from coast to coast in Canada.

Good locations in each city will be secured and the best photoplay productions will be shown. The scope of the syndicate will be limited solely to the operating of its many theatres. It is understood that the Globe theatre, Portage avenue, is the Winnipeg house to be absorbed by this syndicate, on account of its convenient proximity to all parts of the city.

It is understood that the present lessee and manager, H. A. Roubert, will be retained as local representative of the syndicate. The Globe has been one of the few five-cent houses in the city, although it boosted its price up to a dime awhile ago, and lately shifted back to a nickel. It is understood that, beginning on Thanksgiving Day, October 11, ten cents will again be the admission price charged.

LIGHTING COMPANY IN WATERBURY, CONN., CHANGES CURRENT

THE electric current furnished to the moving picture houses in the main part of town at Waterbury, Conn., is being changed from direct to alternating current, and for good results in projection this necessitates the motion picture houses installing motor generators. J. L. Fernandez, of Waterbury, is enlarging his theatre and has just placed an order with J. H. Hallberg, of New York, for 150 extra chairs and a complete A. C. to D. C. equipment.

Mr. Hallberg also reports that he is furnishing a Simplex machine, latest model, together with a Hallberg Standard A. C. Economizer to J. M. Hampton, Bayonne, N. J. Mr. Hampton is enlarging his Globe theatre at this address and has also placed with Mr. Hallberg his order for the additional chairs required.

CONSTRUCTION OF THEATRES CONTINUES IN VARIOUS SECTIONS

THE Tulpehocken theatre at Tulpehocken street and Germantown avenue, Philadelphia, changed hands recently. The present owner, D. Demaree, will be succeeded by H. M. Reis. No present change in policy is contemplated.

While J. Fred Zimmerman holds an interest in the Garrick, Broad and Forest theatres, Philadelphia, he leaves the management of these houses to his partners, Klaw and Erlanger, while he gives his entire time to his photoplay houses, the Liberty, Fairmount, Keystone and Orpheum.

The two former were kept open all summer for the first time in their history.

M. Hoffman, formerly of New York, is now manager of the Pastime theatre at Twenty-second and Berks street, Philadelphia. The Pastime has been renamed, being previously known as the Berks.

John F. Hayes, one of the oldest exhibitors in the business has acquired the York Street Palace, located at 2629 York street, Philadelphia.

Charles Rapaport, well known in filmdom, and who was president of the Exhibitors' League of Pennsylvania in 1912 is rapidly making his new theatre, the Ideal in Philadelphia, a model picture theatre.

H. Dunn, manager of the Washington Palace, at Twenty-fourth and Brown streets, Philadelphia, adds to his other duties the teaching of motion picture operating at his theatre during the morning hours.

R. Henwood, Wood street, Philadelphia, has been awarded the contract for a film building, to be erected at the corner of Twelfth and Winter streets, Philadelphia. Charles Oelschlager, Harrison building, is the architect. It will be a brick structure 32 x 53 feet.

The Locust, at Fifty-second and Locust streets, Philadelphia, has been rehabilitated for the coming season. Handsome new carpets and curtains added to the other decorations much improve the looks of the picture house.

Jacob Silverman, of Altoona, Pa., was in Pittsburgh recently, and said that the opening of his new theatre will not occur until the middle of December. The new theatre will be called the "Triangle," from the fact that "Triangle" films will be shown exclusively in the theatre, the Silverman brothers already having secured a contract for the service.

In the neighborhood of 1,000 persons witnessed the moving picture offerings at the Chambers Street theatre, Chambers and Hudson streets, Easton, Pa., September 27, the opening day of the amusement house.

The City theatre, Seattle, Wash., a five-cent house, closed its doors recently. The City was one of the first moving picture theatres in Seattle.

Manager Lee S. Forbes, of the Class A, Spokane, Wash., has announced a change of policy, shifting from the General program to the Mutual master pictures.

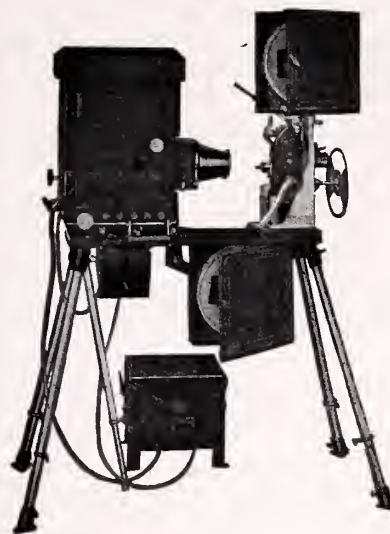
G. H. Gwinn, of Panther, W. Va., recently opened the Wild Cat theatre in that city.

Boehm & Fitzwater have opened up their new picture show house in Ellenboro, W. Va.

You Would Not Hesitate

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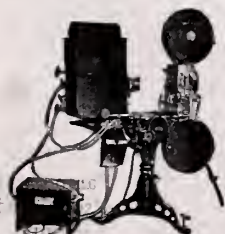
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Building and Furnishings

Decide All Details Before Erection of a Theatre

Owner and Architect Should Arrange Preliminaries Previous to Breaking Ground to Prevent Disputes—Manager Can Often Give the Designer Valuable Points on Local Conditions—Good Planning Means Economy of Material, Efficiency of Management and the Satisfaction Derived from a Structure Coming Up to Expectations

In previous articles the writer repeatedly referred to the importance of seeking and taking the advice of the architect in every step toward procuring a successful conclusion in a new theatre building.

Step by step we traversed together the paths that started before the consideration of a locality, of a site, of the needs and precautions as to purchasing of the site and the requisites of the architect.

But while the latter's judgment must perforce rule on such subjects in which he is expert, the owner must by no means be too reserved in asserting his ideas on such subjects in which he has superior knowledge, or in those in which by mature judgment he may have at least equal ability to judge rightly with his advisor.

First of all the owner should impress upon the architect the approximate amount of cash that he, the owner, will have to invest in the new proposition, his resources as to obtaining a mortgage and the amount of mortgage he contemplated raising. An approximate idea as to the proposed cost of the building is thus obtained.

In this way before any preliminary sketches are made, the owner and architect will have a fair understanding as to how far the latter may proceed in the design of the investment.

Estimate Cost to Approximate Exhibitors Specified Sum

The writer emphasizes that he does not mean that the architect is thereby legally or professionally held to design off-hand a building at an exact cost. He would, however, be expected to design a building that in cost would within reason approximate the amount that the owner could expend, and looking after the owner's interest the architect would be glad to revise his work to come within the owner's resources, should for any reason the first estimate come too high. Volumes could be written on this point and thousands of legal decisions quoted, but less need be written in the future if both owner and architect had a better understanding as to finances, before any sketches were made.

A study of the site and location of the property should be made jointly by the owner and the architect for the determination of the type of building that should be placed on the property.

It is not meant that style of design, or kind of materials are of consideration. The point that we wish to decide is what may be the fullest possible use that might be made of the property for the amount of money that is to be spent.

Cost limit will soon decide the minimum of accommodations. Cost limited, but with reason, to best possibilities, may permit many considerations of side investment of stores, offices and commercial apartments as adjunct to the property.

Owner's Local Knowledge Valuable to Architect

In this article we shall not enter upon the study of these questions, but only note that before the architect starts upon the preparation of the preliminary studies, a study of the possibilities of this phase of the work should be entered into between the owners and the architect.

If the architect has not previously practised in the locality of the proposed new structure, the owner may be of some assistance in his knowledge of the conditions of the soil, of the water, sewer and public service facilities. He may have knowledge of local building materials, and of labor conditions. All such

knowledge that he might have, he is duty bound in his own interest to present to his architect.

Having armed himself with such data the latter is now in a position and ready to work up the preliminary studies for the work.

Elevations and designs are not a matter of immediate consideration. A successful plan must first be evolved, and from that satisfactory elevations will always grow under the hands of an experienced designer.

Good planning will result in an economical placement of materials, efficiency in management, perfection in the proper use of all parts or quarters of the building.

State Laws Enacted to Protect Against Fire

The state laws usually treat no further than the planning of the machine booth, dictating the size, required ventilation, fire-proofing and the electrical appurtenances.

The legislatures have been impressed with this one need to protect its citizens of the danger of fire originating in the booth by careless attendants. Its object is to mainly cover the country districts not otherwise controlled by ordinances as are found in the larger municipalities.

All the larger cities have very exacting ordinances that control vital points in planning the theatre. There is in fact no class of building except perhaps the tenement that is so minutely supervised.

The fire in the Iroquois theatre in Chicago, years ago, caused a general awakening, and where in the past the laws were too lax, the city councils at once enacted very beneficial laws, but if anything, too strict, in some cases.

But no matter how the law happens to appeal to the owner, he is not to judge its usefulness or fairness. He must obey. He cannot afford to risk avoiding it, even if the city inspector by error or by design overlooks any violation or omission.

The inspector might not be here tomorrow, but the violation remains and the responsibility will always be that of the owner.

Special Problems May Be Decided by Authorities

Most city ordinances, however, give to the superintendent of buildings and the common council discretionary powers. They may be appealed to by the architect on special problems.

Now and then a peculiar site may be encountered, and the intent of the ordinance as to safety of life and limb of the people might be protected in a way other than specified in the laws. If the architect is a man in good standing, his word and advice weighs much with such administrations, and he is likely to win his points and may obtain special privileges resulting in large benefits to his client.

In our next issue we will treat the styles of architecture and more particularly their adaptability to the motion picture theatre.

NEWMAN BRASS RAILS AND LOBBY DISPLAY FRAMES PUT IN 29 THEATRES

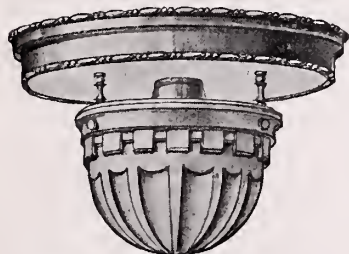
NEW theatres in the past week equipped with brass rails and brass lobby display frames by the Newman Manufacturing Company were:

Wigwam theatre, Reno, Nev.; Strand theatre, Flint, Mich.; Pastime theatre, Columbia, S. C.; Strand theatre, Montgomery,

Ala.; Auditorium theatre, Dayton, O.; Strand theatre, Beloit, Wis.; Lexington Opera House, Lexington, Ky.; Universal theatre, Silvam Springs, Okla.; Lubliner and Trins theatre, Chicago, Ill.; Rex theatre, Bluefield, W. Va.; Alcazar theatre, Birmingham, Ala.; Majestic theatre, Johnson City, Tenn.; Bijou theatre, Saginaw, Mich.; Grand theatre, Dalles, Ore.; Lyric theatre, Jackson, Tenn.; Bowersock theatre, Lawrence, Kan.; Pastime theatre, Columbus, Ga.; Reno theatre, Reno, Nev.; Palace theatre, Cedar Rapids, Ia.; American theatre, East Moline, Ill.; Palace theatre, Vinton, Ia.; Walnut theatre, Cincinnati, O.; Strand theatre, Marietta, O.; Casino theatre, Mason City, Ia.; Dearborn theatre, Chicago, Ill.; Grand theatre, Moultrie, Ga.; Strand theatre, Halifax, N. S., Canada; Albany Park theatre, Chicago, Ill.; and Hippodrome theatre, Lexington, Ky.

BRASCOLITE USES ALL LIGHT RAYS WITHOUT AFFECTING EYESIGHT OF THE AUDIENCE

THE illustrations herewith show the Brascolite, a new type of lighting fixture manufactured by the Luminous Unit Company, of St. Louis, which will prove especially interesting to owners and operators of moving picture houses who have in the past felt the need of an illuminating system which will provide adequate illumination which is at the same time of a quality which promotes comfortable vision of the patrons of the house.

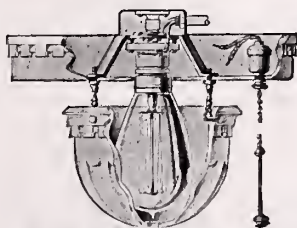


THE FIXTURE IN PLACE AND READY FOR USE

The Brascolite is scientifically designed to utilize every possible ray of light from the lamp in an efficient manner, and in a way which will protect the eyes from the direct rays of the lamp. This is accomplished by the construction of the fixture, which consists of two essential parts, illustrated in the sectional view, a bowl of white diffusing glass of sufficient density to protect the eyes from the direct rays of the lamp and yet transmit diffusely a liberal proportion of the light, and a flat reflector presenting a white depolished surface, from which the light is diffusely reflected. The resultant illumination is shadowless, white, uniform and soft, which facilitates the comfortable action of the eye.

The Brascolite is made in a wide variety of designs from the very simple to the most ornate, and designs may be had which are in perfect harmony with the architecture of the theatre.

Each fixture is shipped complete in a separate carton, everything necessary for the installation being included. All that is necessary is to hang the fixture and connect to the house wires, an operation which is so simple that it may be done by anyone possessing even moderate mechanical ability.



CROSS SECTION OF THE BRASCOLITE

CHANGES IN WASHINGTON STATE THEATRES

JOHN HAMRICH sold his interest in the Colonial theatre to E. Schmidt, formerly owner of the Washington theatre on First avenue, Seattle.

Eugene Levy sold the Grand theatre, Seattle, to the Hippodrome Theatre Company. It will be redecorated and renamed the Hippodrome. Mr. Levy succeeds himself as manager.

The Hippodrome Company have recently purchased theatres in Spokane and Portland. They will run pictures and vaudeville.

Mr. Schmidt sold the Washington theatre, Seattle, to F. A. Bernardo.

The Lois theatre at Toppenish was recently damaged by fire, caused by a gasoline explosion nearby.

The Liberty theatre at Snohomish has been reopened. The Liberty was formerly named the Princess.

A. W. Grosebeck will open a new picture theatre at Enumclaw in the near future.

Mr. Cole has bought the Dream theatre at Everett.

C. A. Breckenridge has sold the Electric theatre at Lyndon to J. H. Crooks.

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Ben Lewis, Mgr. Old Mill Theatre, Dallas' \$150,000.00 moving picture house, says: "One of the first things an exhibitor remarks when he steps into our theatre is 'My, what wonderful projection!' At least fifty percent of the credit should be given the Gold King Screen for the remarkable picture we are getting."

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tures of Marguerite, this advertisement and
10c. Thank you Call again Slides, 25c.
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market today.**NIAGARA SLIDE COMPANY,**
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FOR

BOX OFFICE TROUBLES

TRY

MOTION PICTURE NEWSThose who have
are still taking it**REFLEX CARBONS, IMPORTED FROM SWITZER-
LAND, MADE SPECIALLY FOR PROJECTION****JONES & CAMMACK**, 12 Bridge street, New York City, are
importing a carbon from Switzerland called the Reflex.These Reflex carbons, specially designed for moving picture
projection, are made by one of the oldest carbon manufacturers
in the world and have been sold in England and the European
continent extensively for about three years. The Swiss manu-
facturers, before bringing out the Reflex brand, made for many
years not only carbons for motion picture projection, but also car-
bon electrodes for arc light and other purposes.Their experience with carbons in general, and motion picture
carbons in particular, convinced them that for the latter work,
with direct current, the best results could only be obtained with a
specially constructed negative to lessen the resistance and assist in
holding the arc.After many experiments with different metals and methods of
using the same in connection with the ordinary solid and soft-
cored carbons, the firm perfected a carbon for use as the negative
with direct current, having a copper-coated core. This negative
carbon is similar to the ordinary soft-cored carbons, with the
exception that between the inner walls of the carbon and the out-
side of the soft core there is a thin film of copper completely sur-
rounding the soft core.The makers claim for this construction that it lessens the re-
sistance and assists in holding the arc, as the current will follow
the copper film on account of its greater conductivity. In addition,
the injection of copper into the electric arc whitens the light and
gives a clear, bright, white light.For some years the manufacturers were working on a similarly
constructed carbon for use with alternating current, and had per-
fected this, and were about to place it on the market when the
war intervened and forced them to delay their plans and with-
hold their new product until the end of the hostilities.**Jones & Cammack** state that they are making no claims for
these carbons other than those that are made by users and pub-
lished in their weekly announcements. They claim that they adopt
this attitude not from lack of faith in the carbons, but because
the users so thoroughly endorse all possible claims of excellency.**THREE WELL-KNOWN MEN ADDED TO FORCE OF
SEEBURG PIANO COMPANY****THE J. P. Seeburg Piano Company** has just secured the services
of three new men, all well known in the piano business.
J. E. Gerlick, who is acting as their retail manager, with head-
quarters in Chicago; **S. A. Lichtenstein**, as wholesale traveling
manager, with headquarters in New York, and **B. P. Austin**, whose
duties will be to arrange music for their instrument.**MAILING LISTS OF MOVING PICTURE THEATRES**20,192, covering United States and Canada, Price \$40.00, or
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after receipt of specifications, depending on character of chair selected. Ask for Catalog No. 100 if
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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

WITHIN the next two weeks work will start on the construction of a new modern theatre in Joyland, Sacramento. Audley Ingersoll, manager of the park, stated that the new theatre will cost between \$10,000 and \$12,000.

L. F. Parlin has opened The Progress theatre, Woodland, in the quarters formerly occupied by the Dreamland, in the Alge building on Main street.

CANADA

The announcement is made by the management of the Empire theatre, Timmins, P. Q., that they have secured the control of the motion picture theatre in Cochrane, Ontario, and that they will arrange to have the same high class films that have been the delight of their patrons in Timmins, shown in Cochrane.

Major R. Thompson, of Toronto, has secured the contract for the alterations on the motion picture theatre at 75 Queen street. The cost will be \$6,000.

The Strand theatre, Kingston, Ontario, has opened its doors to the public and is doing a big business.

GEORGIA

The New Bonita theatre, Columbus, is in a new location, on Twelfth street. New features that have been installed include a Wurlitzer Orchestra. Wheeler H. Tolbert is the manager of the Bonita.

The city of Cordele, through the building committee of the city council, has taken over the Cordele opera house from J. H. Ship. Mr. Burton will manage the new house during the coming winter season.

The Colonial theatre, in Athens, which has had several lessees and managers in the past few years, has been leased by Hugh J. Rowe, recently mayor of the city. A good line of attractions will be installed, according to Mr. Rowe, motion pictures included.

A motion picture theatre will be erected by Hugh Richardson on his property at the southwest corner of Forsyth and Luckie streets, Atlanta, a vacant lot having a frontage of 100 feet on Forsyth and a frontage of 80 to an alley on Luckie street. The house will cost about \$50,000 to erect. Plans and specifications for the building have been completed by A. Ten Eyck Brown, well-known Atlanta architect. Peter Mion, a well-known theatrical man, who built the Strand theatre, has leased the theatre building for a term of fifteen years, the lease contract calling for an aggregate rental of \$185,000, on a graduated scale which begins with an annual rental of \$10,000 for the first five years of the lease, and increases at five year intervals thereafter.

IDAHO

Alex. Murray, manager of the Auditorium and Princess theatres at Poritello, has closed a deal for a site opposite the Crow Hotel on South Main, where he will build a motion picture theatre.

Thomas Clinton has bought the Buhl opera house at Buhl, giving as consideration 80 acres of land nearby.

A contract has been let for the building of a \$30,000 moving picture theatre at Wallace.

Pocatello has a new moving picture theatre at Fourth avenue and Center street.

ILLINOIS

Business men owning property on Neil street, at Champaign, are discussing a proposition to erect a motion picture theatre at the corner of Logan and Neil streets. A \$50,000 building is proposed. The Finn-Heiman syndicate has offered to lease the theatre.

Isadore Marts has purchased the Lyric motion picture theatre at Batavia. Gus. L. Monas formerly owned it.

A. W. Parker, owner of the Star and Crescent theatres at Pontiac, is installing Wurlitzer orchestra and pipe organs in both his theatres. The instruments, when installed, will cost about \$6,000.

Robert Krimball is to open a new motion picture theatre at Dixon. He has rented the West Side college chapel hall and will have the building remodeled so as to make a modern photoplay house.

Harry Thornton, manager of the Gaiety motion picture theatre at Springfield, has just signed a contract for the big Triangle feature films.

INDIANA

The Princess theatre at Huntingburg has been bought by Roy E. Gaines, who will operate it in connection with his theatre at Rockport. Gaines also is considering opening a theatre at Ferdinand, Ind.

Moving pictures are being shown three nights a week at the Croxton opera house at Angola, except when a road show is booked for one of the nights.

The Logan theatre at Wabash, which was bought by Dickson Brothers, lessees of the Yarnelle and Orpheum theatres at Wabash, has been renamed the Colonial. The theatre has been remodeled and an art glass canopy has been built from the building to the curbing.

The Star theatre at Hartford City is being remodeled.

The Blackstone and Grace theatres at Martinsville, which were consolidated recently, are both running every night in the week, instead of the Grace being operated only on Saturday night. Before the consolidation each theatre was running about three nights a week.

The New Gem theatre at Union City has been opened by Mr. and Mrs. C. W. Morris.

A three-piece orchestra has been added to the Union Movie House at Indiana University, at Bloomington. The orchestra consists of a flute, piano and violin players.

Vaudeville, moving pictures and road shows will be the attractions at the Irwin opera house at Goshen, this winter. The stage has been rebuilt.

Hobart will soon have an up-to-date moving picture theatre, according to the plans for the new Gem theatre. Ever since H. T. Coons located in Hobart, more than two years ago, it has continually been his aim to give the citizens of Hobart the best moving pictures to be had, and as he travels all over the United States during the course of a year, he has a good opportunity to judge and to compare. Not being satisfied with his present quarters, Mr. Coons prevailed upon the owner of the building, County Treasurer A. J. Swanson, to remodel the house throughout, and work was begun a couple of weeks ago, and it is hoped to have the opening about the first of November.

IOWA

W. S. Porter reports a fine business at his theatre, the Grand, opened this month at Eldora.

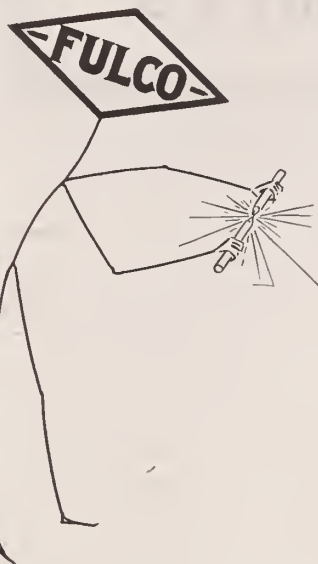
The Luna theatre at Battle Creek, managed by J. D. Warnock, is one of the new houses opened in this state during the last month. It seats 350 people.

The Colonial at Olwein, T. R. Whitney manager, opened October 15 with "Trilby." The house was recently closed for improvements, which included some elaborate decorations.

William Hemsy, of the Crystal, Cedar Rapids, has changed the policy of his house and is showing features, exclusively.

A. Frankl is building a new theatre, the New Casino, at Mason

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R. H. FULTON
Vice-Prest.

City. He owns a chain of houses, recently buying another at Marshalltown and naming it the Casino. His management of the Marshalltown house began October 8 with a show of "Tribby."

Schmitz and Dulton are the new managers of the Virginia at Boone.

New houses, not yet named and for whom managers have not been secured, are being built at Charter Oak and Schleswig.

Brown and Anderson have closed the Princess in Boone, to remodel it and enlarge its capacity. When they open it will be with features.

A. Earl is manager of the Palace at Waverly, just completed and opened. It seats 350.

M. H. Gribble succeeds E. F. Bennett as manager of the Grand at Cedar Falls. The theatre was closed a short while and re-decorated. It was also renamed the Strand. It reopened October 5, showing "Tribby."

KENTUCKY

W. A. Wall, assistant manager of the Grand, at Owensboro, has resigned and Christie Rogers has been appointed to the position.

A new theatre is being built at Eighth street and Broadway, Mayfield, by Gardner and Usher. W. F. Grau, manager of the Dixie, will also manage the new theatre.

LOUISIANA

During the terrific hurricane that struck New Orleans on September 29, and for a week following, exhibitors in suburban territory in the Crescent City were compelled to close down their houses, not only on account of no patronage because of storm conditions, but because the electric supply was cut off by the New Orleans Railway and Light Company. A resumption of the electric service, it was claimed, would endanger lives and property, as there were many loose wires.

The Majestic theatre, at Seventh and Magazine streets, New Orleans, was completely demolished during the hurricane. A score of prisoners from the House of Detention are clearing away the ruins. Despite the fact there was no shows during the storm, it is believed that under the ruins there is a dead body.

The Laurel Picture Show, at Bordeaux and Laurel streets, New Orleans, owned by Thomas Madden, was totally destroyed by the hurricane. Very fortunately, no one was in the theatre at the time. The damage has been placed at \$800.

W. E. Tebault, owner of the U. S. theatre, 3314 Magazine street, New Orleans, is building another theatre directly across the street from his present house. He is installing a new organ and a Wurlitzer player orchestra.

P. A. Blankenship, who for nine years was connected with the Pearce interests in New Orleans, and now an exhibitor, will begin the erection within the next few weeks of two new suburban houses. Mr. Blankenship recently took over the Isis theatre, 1515 Dryades street, and has built up a fine patronage by the showing of excellent features. He has formed the Isis Amusement Company, Inc., and has about completed plans for his two new theatres, which will be located in different ends of the city, and cost \$15,000 apiece.

A. A. Dauterive and L. M. Howard have taken over the Pastime theatre at New Iberia, after the house had been run by several different parties with but scant success. They are spending quite a sum in needed improvements, and have contracted for Mutual service. It will be a ten cent house.

Joseph Fabacher, former traveling representative of the United Film Service of Louisiana, has taken over the Helen theatre, Murat and Palmyra streets, New Orleans, and now is a full-fledged exhibitor.

MASSACHUSETTS

Another first run photoplay house has been added to Boston's big list of film theatres. The Grand opera house, in the South End, on Washington street, under the management of the United Amusement Company, L. Pate, manager, has begun a policy of two film shows daily, from 1:30 to 4 and from 7 to 10:30. The films run Monday, Tuesday, Wednesday and Thursday, the theatre on the other days of the week being given over to a Yiddish stock company. The house has been entirely renovated. An orchestra of eight women, under the direction of Josephine P. Cowan, will furnish the music.

The Lowell Theatre Company, Lowell, operating the Merrimack Square theatre in that city, have obtained an option to erect

Feaster No-Rewind Machine

Bulletin No. 10

A WORD WITH YOU,
MR. PROPRIETOR!

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another motion picture theatre at Biddeford, Maine. The house will seat from twelve to fourteen hundred persons.

In the National theatre, situated on Tremont street, near Berkeley street, Boston, Nathan Gordon was originally interested; now the Keith interests control it. They have announced that its name is to be the Boston Hippodrome. But thus far the only news of what will be seen there concerns Creature and his band and feature pictures.

MISSOURI

As a result of a ten-year lease closed recently, the Gertrude Amusement Company will convert the Lorelei Natatorium, Taylor avenue and Olive street, St. Louis, into a motion picture theatre this month. It will be known as the Lorelei Feature Playhouse. J. I. Landay is president of the Gertrude Amusement Company. Landay, who owns the building at Taylor and Olive, is planning to erect an airdome next spring on a lot adjoining the new addition to his building on the south side of Olive, when the Lorelei Natatorium will be re-opened for the summer. The entire interior of the new theatre is to be redecorated, and the walls and ceiling to be treated in trellis panels. There will be an inclined flooring over the pool, which will seat about 1,400 persons. The promenade around the swimming pool will be made into thirty-four boxes of eight seats each. One feature will be the promenades on the east and west sides of the hall, 15 by 125 feet, so that there will be no need of patrons waiting on the sidewalk for the second shows. In fact, the management has sacrificed 750 seats to allow for this promenade. There will be no balcony. The color scheme is to be old ivory.

Five thousand dollars was spent on the Garrick theatre, at Chestnut street, near Broadway, St. Louis, for decorations, alterations and repairs preparatory to the opening on October 10 with "The Birth of a Nation," which closed a very successful run of six weeks at the Olympic theatre the night of October 9. The engagement at the Garrick will be for eight weeks.

The Grand Duchess, at Sixth and Walnut streets, St. Louis, is at last free from the pickets from two opposing unions that have been distributing bills in front of the theatre ever since it opened in August. One faction claimed that the house was unfair and the other claimed it was fair to organized labor.

The Hickory theatre, at Hickory street and Jefferson avenue, St. Louis, opened under new management on October 1, after a thorough overhauling and redecorating.

A picture theatre will replace the old Singleton home at the southeast corner of Fifteenth street and Troost avenue, Kansas City. A five-story steel and concrete \$100,000 structure, to be built by the Altman Realty Company, is contemplated.

MONTANA

A deal has been closed by Max Daniels, representing W. H. Swanson, of Salt Lake City, Utah, whereby he will erect a \$200,000 theatre at Butte.

A contract for the erection of a theatre building for the Ana-

conda Amusement Company, of Anaconda, has been awarded to Hyslop and Westcott, of that city. The building is to be faced with terra cotta.

The Empress theatre, Missoula, enlarged and beautified during six weeks of remodeling, opened recently with a program of pictures and music equal to the best that poular house has ever offered.

NEBRASKA

The Boyd theatre, formerly a legitimate house, in Omaha, and lately showing pictures exclusively, has started in its season of road shows again.

Charles Showalter has sold the Park theatre at Sixteenth street and Capitol avenue, Omaha, to a syndicate of exhibitors.

The Burt theatre in Omaha has been sold by Ray Vierling, who has purchased a half interest in a big downtown house, as announced in a recent issue of MOTION PICTURE NEWS.

The week of October 3 was Ak-Sar-Ben (Nebraska, spelled backwards) week in Omaha, and scores of exhibitors from over the state were in the state's metropolis. Outsiders also boomed the attendance at the downtown motion picture houses, the exhibitors decorating with the gala colors of the occasion.

NEW YORK

The new motion picture house located in Pine Hills, New Albany, which is to be managed by F. R. Billman, will be open on December 1. The house, which has a capacity of 1,200, is now nearing completion.

The Chestnut and Dietz Land Company, Inc., has sold the lot on the southeastern corner of Wall and Dietz streets, Oneonta, to George N. Martin. Possession is immediate and it is the purpose of Mr. Martin at once to erect an up-to-date picture theatre on the lot. The building, which will seat 500 persons, will be absolutely fireproof.

Alexander McDonald will build one two-story brick moving picture theatre and one family dwelling at 120 Ditmas avenue, southwest corner of Second street, Brooklyn, to cost \$25,000.

Percy G. Williams has leased the Oxford theatre, at Flatbush avenue and State street, Brooklyn.

TEXAS

Texas exhibitors were generally interested in the announcement that the Crown theatre and the Rex theatre, two prominent picture houses in Houston, would soon be without their managers, P. C. Crown and Anthony Xydias. Messrs. Crown and Xydias will be among 600 Houston Greeks who will leave for the battle front the day Greece and Bulgaria go to war.

H. C. Norfleet, former manager of the Key theatre, has severed his connection with the Key and has assumed the management of the Gem and Dixie theatres for Wicks and Company.

John's theatre, a moving picture show, which was operated in Jacksonville for several years, but which has been closed for more than a year past, has reopened. John Morris, Jr., is manager and Louie Morris secretary and treasurer.

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We had a customer the other day who wanted a cheap screen, but at the same time a screen that would be first class. When we showed him our Silverfibre he was certainly surprised, first with the wonderful picture and then the price. Imagine buying a seamless screen, metallized through and through, costing little more than a common sheet, and if there is anything better offered by anyone, anywhere, you don't have to pay me. Look at the list of screens we make, then write us for prices and terms. We will do the rest.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

ORCHESTRAS IN SOUTHERN THEATRES MAY SOON BE A FACT

H. R. Seeman, New Orleans.—So much is being published in regard to the music for the picture in the columns of the moving picture journals, it is gratifying to know that there seems to exist in the Northern and Eastern States a special interest by both manager and leader in making the music what it should be in the picture theatre. Time has proven beyond a doubt that the right kind of music is a necessity to the exhibitor who desires a finish program.

It is discouraging to know that so few of the leaders and picture players in the South—New Orleans especially—have taken the opportunity afforded through the columns of your department to make their music what it should be to the picture. These conditions are helped brought about by the absolute indifference shown by the class of managers and owners who are content to think that just anything will do just as long as there is a noise continuously. Consequence: Today in a city of nearly 400,000 population, not one orchestra is employed in a picture theatre.

A warning should be sounded for those who are today playing music for the pictures. No leader or one man orchestra should wait for his manager to show special interest in proper music for the picture. One must admit that it is no easy job playing the pictures as they should be played, but, the performer who expects to hold his position today must make the music for the picture a study that he may educate the patrons of his theatre to know that the music is a factor by as perfect a synchronization as possible.

The leader who is content to tell his friends on the outside what a difficult and beautiful program he is playing, and, is indifferent towards picture synchronism will eventually find himself walking the streets. There is no reason for the leader or picture player who shows no regard and doesn't interpret properly to say after being let out: "Oh, well I will be back there soon; they can't do without an orchestra in that house; the patrons won't stand for it."

With this class of picture player the manager will soon find out that no one will miss the orchestra, not that the manager has once noticed that his leader has been indifferent with his music, simply that he is an expense that can be easily eliminated.

On the other hand, the man that takes the proper interest in playing his picture correctly and is watching the other fellow's program as published and picking up a tip here and there occasionally finds himself a fixture and a necessity. He has set a standard for his theatre perfect program. The wise manager soon knows by the enthusiasm shown when both picture and music are working in harmony.

I hope to soon see in this locality a feature house with an orchestra playing the pictures minutely. Surely one is needed. Today our largest picture theatres offer less inducement to its patrons than the picture houses in their immediate locality.

Moving pictures probably are in their infancy in so far as projection and utilization in educational directions, but as a novelty amusement one must admit that their drawing power has deteriorated considerably, mainly through over production by so many "get-rich-quick" invaders.

Today for the manager and owner to show a profit it is necessary to utilize everything to its fullest capacity to give its patrons entire satisfaction, and if the picture player doesn't make his

music a dominating part of the program, when the pinch comes he will find that he is the first object of relief.

Too much can't be said regarding an orchestra leader playing his picture properly. He can only consider himself assured when he will give the proper time, study and effort in making his music a part of the picture.

Ans.—I am certainly pleased to hear from Mr. Seeman and find food for thought in his communication. The condition you speak of in the South is no different from what I found in New York City about four years ago, and I feel that I owe part of my success to that condition.

It would seem to me that New Orleans would be an excellent spot for either an enterprising exhibitor or a competent picture music musical director.

Some years ago an abandoned store was the home of the motion picture, while today theatres renting for \$1,500 a week and more are the best paying picture theatre propositions.

The addition of good and proper music alone has made this possible. Never fear, the wave of picture theatre and music will strike the South and it would be wise for the musicians to awake to the possibilities in being proficient for picture theatre work. When the wave reaches your locality the "would bes" of today will soon be "has beens" and compelled to stand back and make room for strangers.

MOTION PICTURE NEWS is always ready to assist in every possible way toward the advancing of the refined picture theatre. Music and the picture is only in its infancy, and the musician that starts now to study the work will obtain gratis much information that will be of great future value to them.

SOUTHERN THEATRE INVITES PUBLIC TO TWO RECITALS AT PIPE ORGAN HOUSEWARMING

TO mark the inauguration of their magnificent new pipe organ, which cost several thousand dollars, the Strand theatre, Birmingham, Ala., arranged for two recitals with an orchestra and a male chorus of sixteen voices, on October 3.

The voices were especially selected from the Arion Club, one of Birmingham's exclusive singing organizations. Doors opened at 2:30 to one of the largest audiences the Strand has had in months. In order that the audience would have the full benefit of the music without interruption, no children were admitted.

No charge for admission was made, but patrons had an opportunity later to donate to the Anti-Tuberculosis Fund. The Strand theatre management gave the performance as a treat to their thousands of patrons.

SEVEN PIECE ORCHESTRA FOR ELABORATE MUSIC PROGRAM AT HOUSTON THEATRE

CHARLES LEWIS, director of music at the Prince theatre, one of Houston's (Tex.) biggest houses, will conduct that feature in a new and original manner this season and will make it a real feature of the evening's performance.

Instead of playing the special music carried by the shows and that which is incidental to the showing of the motion picture part of the program, he will render complete and well-rehearsed programs of descriptive music, featuring solos, duets, quartettes and sextettes, both in string and brass.

Mr. Lewis has contracted for a seven-piece orchestra, and for that purpose has picked talented artists capable of "doubling."

Music Plot for "Gold Rooster" Feature, "John Glayde's Honor"

Projection Time One Hour, Five Minutes

THIS plot is adapted so as to make it possible for the pianist, one-man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used, similar numbers, or numbers suggested by notes, will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

Description of Music.	Number Suggested.	Cue to Stop Number.
1. Desc. (Dr.)	"Roses and Memories" (Berlin and Snyder)	"Dick Longman calls, etc."
2. Waltz	"Sunnyland" (J. Remick)	"The twelfth anniversary of their wedding."
3. Inter. (Light Desc.)	"Starlight" (Chappell and Company)	"Always busy."
4. Waltz Lento (Leg)	"Remembrance" (T. B. Harms)	Connects 1 and 2.

PART 2.

5. Inter. (Light)	"Marcelle" (E. Schuberth)	"Sailing day."
6. Rom. Intro. and Waltz	"Spirit of Love" (J. Remick)	Secretary gives flowers to Mrs. Glayde aboard ship.
7. Inter. (Light Desc.)	"Rendez Vous" (Chappell and Company)	Trevor Lerode gives a reception.
8. Desc. (S-Hy.)	"La Morsaria" (Leo Feist)	"While three thousand miles away, etc."
9. Desc. (Hy-Rom.)	"To a Star" (W. Jacobs)	"After many sittings, etc."

PART 3.

10. Inter. (Light Desc.)	"Sunbeams" (Chappell and Company)	"The villa near Versailles."
11. Desc. (Hy-Path.)	"Tulips and Pansies" (W. Jacobs)	"Lady Lerode's final plea."
12. Waltz Lento (Hy-Leg)	"Major or Minor" (Ricordi and Company)	"Eight days later," etc.

PART 4.

13. Desc. (S-Hy.)	"Affection" (M. Witmark)	"The following morning at Glayde's hotel."
14. Agitato (Light)	"Mona" (M. Witmark)	After Trevor tears Glayde's check.
15. Desc. (Hy-Rom.)	"Serenade" (Rubinstein (G. Scmirner)	Lady Lerode enters room.
16. Waltz Lento (Hy-Leg)	"Le Poeme" (Jos. W. Stern)	Connects 4 and 5.

PART 5.

17. Desc. (Hy-Ag-Dr.)	"Boreas" (M. Witmark)	Glayde enters room where wife and Princess.
18. Inter. (Hurr. Minor)	"Mona" (M. Witmark)	Mrs. Glayde exits after kissing husband.
19. Galop	"High Stepper" (W. Jacobs)	John Glayde exits and enters auto.
20. Desc. (Hy-Path.)	"Heartsease" (J. Remick)	John Glayde gets out of auto.

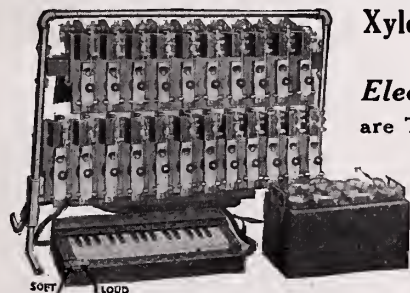
NOTES.—This is a drama of intense, yet neglected love, portrayed in quiet, still very serious manner. It will hold the audience interested with its central thought. You should consequently select music which, while it has a dramatic appeal, is not noisy or loud. Keep to that which is sweet in music. Legato movements are very necessary in your slow numbers. Nos. 1, 8, 13 and 17 should be slow numbers with a dramatic appeal; No. 17 should have an agitated strain; No. 2 a waltz movement; Nos. 3, 5, 7 and 10 are light intermezzo numbers; numbers in 4/4 or Alla Breve preferred—must not be slow numbers; Nos. 4, 12

and 16 must be positive waltz lento movements, very slow and legato, having a romantic appeal; No. 6 should be a concert waltz with a slow, romantic introduction; Nos. 9, 11, 15 and 20 should be very slow numbers; must be melodious and have a positive romantic or pathetic appeal.

These are your big numbers and should be very good numbers. Keep them quiet. No. 18 should be a 2/4 lively intermezzo. Minor key is preferred. No. 19 is a lively light galop.

This picture is good for organ throughout. When organ and orchestra are used together, Nos. 18 and 19 should always be played by orchestra.

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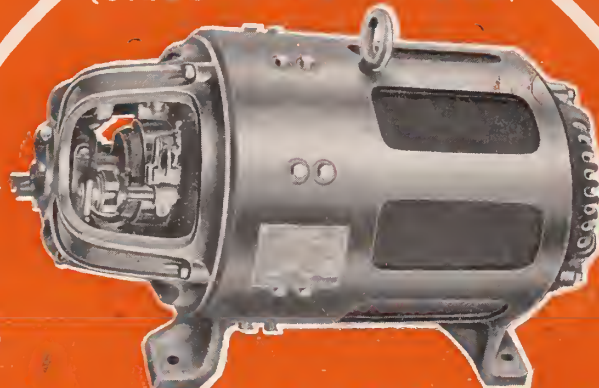


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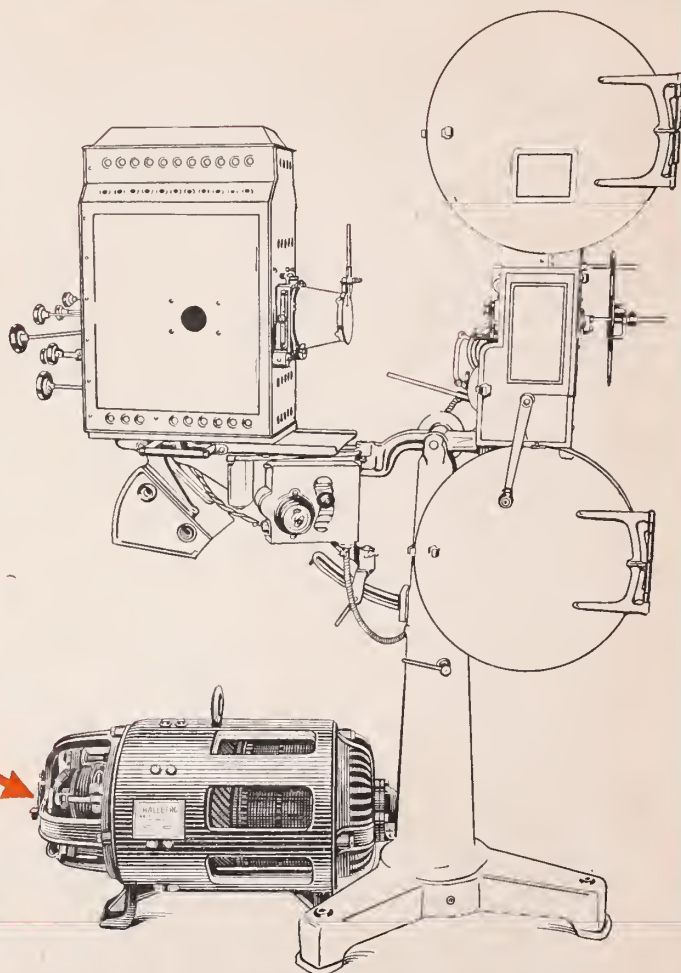
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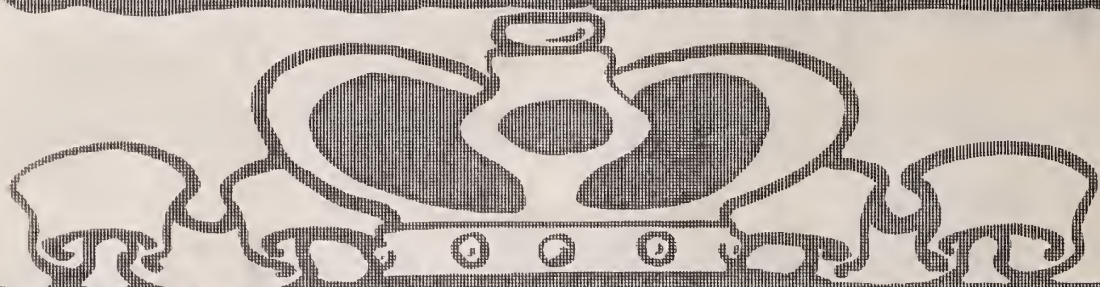
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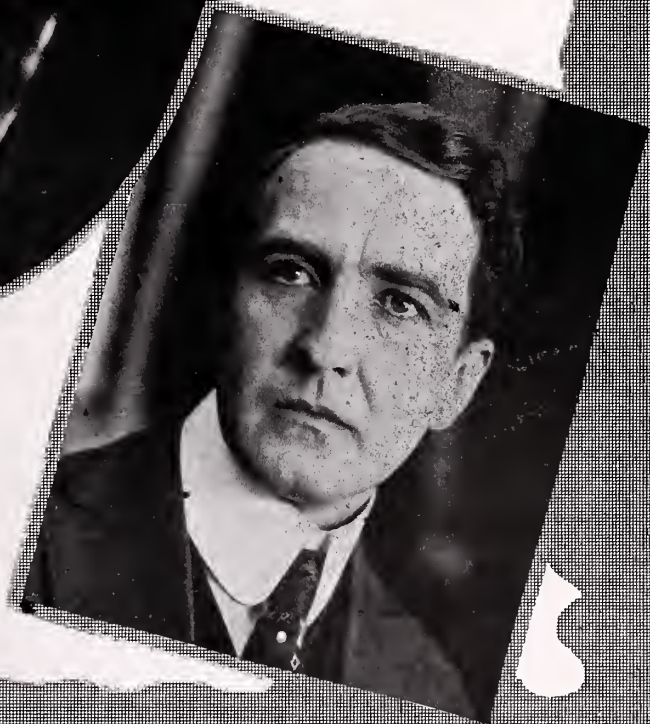
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GABORIAU'S
CELEBRATED MYSTERY
"THE WIDOW LEROUGE"**



LUBIN

QUALITY

MONDAY, NOV. 1st.

ONE ACT DRAMA

THE SACRED BRACELET

WITH

L. C. SAUMWAY

TUESDAY, NOV. 2nd.

D. L. DON

IN

UP AGAINST IT

ONE ACT COMEDY

WEDNESDAY, NOV. 3rd.

THREE ACT DRAMA

**A WESTERN GOVERNOR'S
HUMANITY**

WITH

VINNIE BURNS AND

GOV. HUNT OF ARIZONA

THURSDAY, NOV. 4th.

WHEN WAR THREATENED

TWO ACT DRAMA

WITH

L. C. SHUMWAY

FRIDAY, NOV. 5th.

ONE ACT DRAMA

THE URCHIN

WITH

FRANCIS JOYNER

SATURDAY, NOV. 6th.

BILLIE REEVES

IN

THE CELLAR SPY

ONE ACT LAUGH



LUBIN

PRESENTS

RICHARD BÜHLER
IN
"THE RIGHTS OF MAN"
A STORY OF
WAR'S RED BLOT

WITH
ROSETTA BRICE & FRANCIS JOYNER
AND STRONG CAST

WRITTEN BY
LOUIS REEVES HARRISON
DIRECTED BY
JOHN H. PRATT

RELEASED
OCTOBER 25TH
THROUGH V.L.S.E. OFFICES



Kleine-Edison Feature Service

Presents

IRENE FENWICK

In

GEORGE KLEINE'S

Five-Part Dramatic Masterpiece

THE GREEN CLOAK

Jointly from the pen of Owen Davis and Henry K. Webster

"THE GREEN CLOAK" is a dramatic gem, brimful of virile, stirring incidents without a dull inch in its entire five thousand feet of continuous, interest-sustaining action! "THE GREEN CLOAK," with the first flash of the carbons, grips the imagination and carries you through five surprising reels of love, murder, mystery and revenge! "THE GREEN CLOAK" is easily Miss Fenwick's masterpiece. In the tragic role of the woman accused of murder, she gives the most beautiful and convincing performance of her brilliant screen career.

THROUGH THE KLEINE-EDISON FEATURE SERVICE
OCTOBER 20TH!

RECENT KLEINE-EDISON FEATURES
NOW BOOKING

The Edison Masterpiece

MRS. FISKE

In

VANITY FAIR

Seven Parts

RELEASED THROUGH THE KLEINE-EDISON FEATURE SERVICE
OCTOBER 6TH

EDISON'S

THE MAGIC SKIN

Five Parts

Featuring

EVERETT BUTTERFIELD

and

MABEL TRUNNELLE

RELEASED THROUGH THE KLEINE-EDISON FEATURE SERVICE
OCTOBER 13TH

GEORGE KLEINE

General Offices, 11 E. 14th Street, New York

NEW YORK
226 W. 42nd St.
BOSTON
14 Piedmont St.
CINCINNATI
138 W. 7th St.
MINNEAPOLIS
708 First Ave., N.
SEATTLE
204 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.
DALLAS
238 Saner Bldg.
KANSAS CITY
209 Ozark Bldg.
PITTSBURGH
123 Fourth Ave.
SAN FRANCISCO
234 Eddy Street
TORONTO, 96 Bay St.

ATLANTA
71 Walton St.
DENVER
405 Railroad Bldg.
LOS ANGELES
514 W. 8th St.
PHILADELPHIA
1309 Vine St.
NEW ORLEANS
103 Nola Bldg.

The VENTURES of MARGUERITE



A pair of heartless swindlers are exposed and brought to justice in

THE ROGUE SYNDICATE

RELEASED FRIDAY, NOVEMBER 5th

The second episode of the series of single reel dramas, each complete in itself, featuring

MARGUERITE COURTOT

Because this dainty star is being costumed by Russek, of Fifth Avenue, possibly the foremost fashion authority in this country, "The Ventures of Marguerite" will possess a tremendous appeal for feminine photoplay patrons. Any branch office of the General Film Company, and the Greater New York Film Rental Company, can book you for the entire series.

Special 1, 3 and 6-sheet, 4-color Lithographs for each Episode

KALEM COMPANY

235-39 West 23rd Street New York N.Y.





KRITERION PROGRAM

Kriterion is being built on rock foundation and to build a lasting structure takes time.

In their eagerness to fill the niche that Kriterion promises to fill, exchanges and exhibitors are wiring and writing us to hurry our release date.

We, too, want action. But we want safe, unhurried, conservative action.

When we make a promise we want to keep it. When we set a release date—that date will stand.

And when we release the Kriterion Program, it will be BIG—in the character of its stars, productions and producers.

Some of the greatest names of filmdom and the stage—names that ordinarily grace only a purely FEATURE program—will be on Kriterion one and two reel subjects.

It will be a program that will start successfully and STAY successful.

Kriterion makes no promise that it cannot substantiate.

We invite investigation—personal—financial—and in every other way.

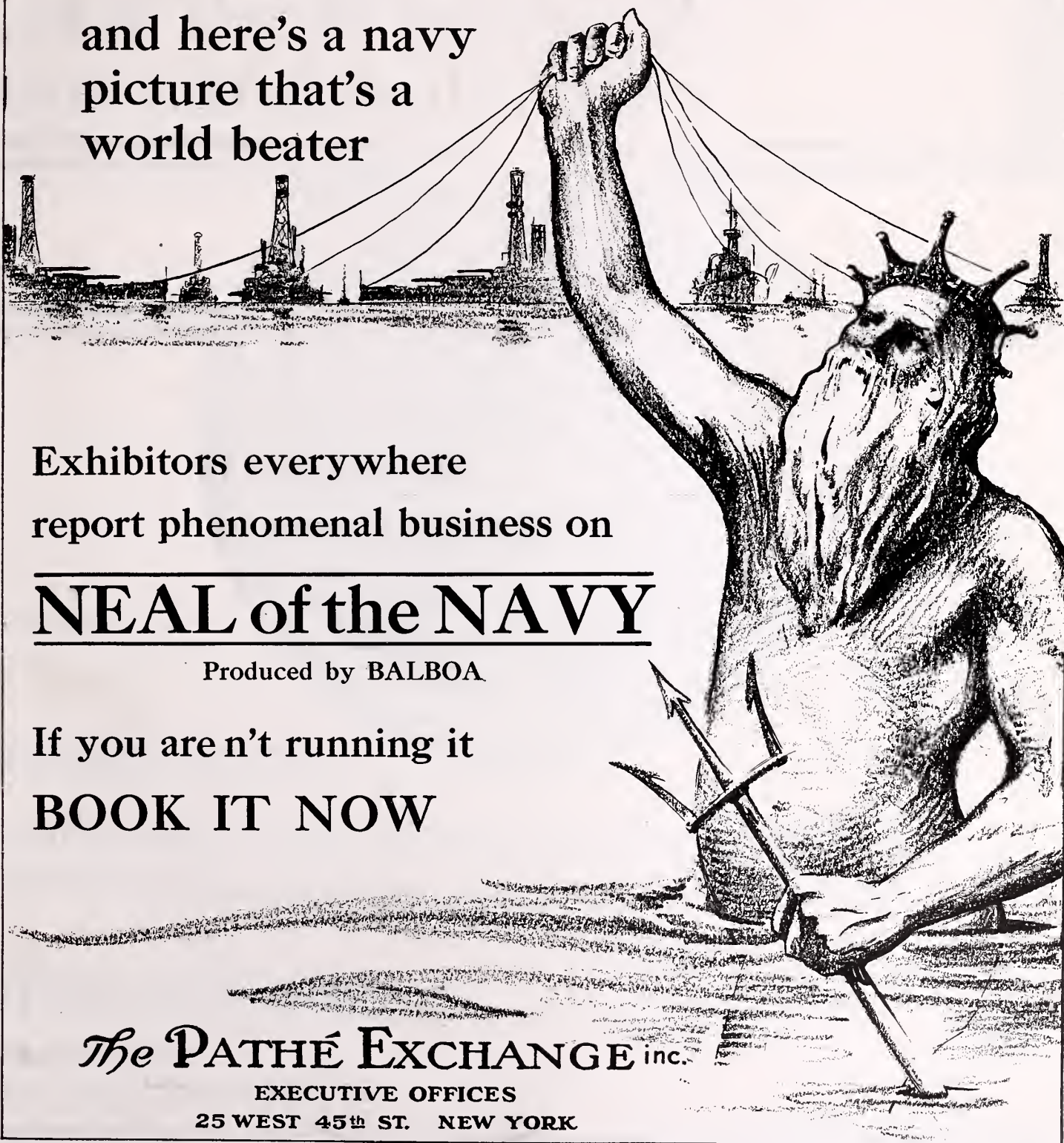
Watch for Kriterion announcements—they will mean something.

Kriterion Sales Corporation
1600 Broadway, N. Y.



SEA POWER IS WORLD POWER

and here's a navy
picture that's a
world beater



Exhibitors everywhere
report phenomenal business on

NEAL of the NAVY

Produced by BALBOA

If you are n't running it
BOOK IT NOW

The **PATHE EXCHANGE inc.**

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

The New **J. RUFUS**

A series that's BIG
cast, direction, and



MAX FIGMAN

as

"BLACKIE DAW"

Produced by

BOOK THEM

Where ordinary stories have had their
stories have had their millions. Everyone

The **PATHÉ**

EXECUTIVE

25 WEST 45th ST.

Adventures of **WALLINGFORD**

in every way—stories,
nation-wide publicity!



Wharton Inc.

BURR McINTOSH

as

"J. RUFUS WALLINGFORD"

NOW!

thousands of readers, the "WALLINGFORD"
will want to see these great pictures

EXCHANGE inc.

OFFICES

NEW YORK

PATHÉ *Presents* the
VIRILE FIVE PART
AN AFFAIR OF



Produced **ARNOLD DALY**
- by - **& ASHLEY MILLER**

Mr. Daly is recognized everywhere as one of the world's best actors. His Gold Rooster productions will attract wide attention.

RELEASED OCTOBER 22d

The **PATHÉ**

EXECUTIVE

25 WEST 45th ST.

Gold Rooster Play **THREE NATIONS**

A story of international politics adapted from the "ASHTON-KIRK" stories by JOHN T. McINTYRE. Splendid cast in which MR. DALY is supported by LOUISE RUTTER, SHELDON LEWIS, DORIS MITCHELL, CHARLES LAITE, MARTIN SABINE and WM. HARRIGAN



Book it Now

EXCHANGE inc.

OFFICES
NEW YORK



More Wise Men in the Triangle Garden

Last week we told you of Kemble, of Brooklyn. This week you will be glad to know about Hexter, of Cleveland, who thinks something better than \$100,000 of TRIANGLE PLAYS. Hexter is not the type of man who rushes in without investigation. He didn't make a success of his Liberty Theatre in that way.

Then there's Gordon, of Boston. Gordon backs his belief in TRIANGLE quality with his hard cash—about a quarter of a million for two years.

The Dusenburys, of Columbus, have brought the Southern Theatre up among the top-notchers by reason of good judgment and A-1 quality. They have never been satisfied with second best. They've bought the TRIANGLE output.

And the Archer Brothers, of Chicago. They didn't build their success on mistakes. They're paying bigger money than they ever paid anybody for TRIANGLE SERVICE in the President and Bandbox Theatres.

There must be a reason for the action of all these men that affects YOU. If you have MADE a success—you'll want to keep it. If you have not—you'll WANT to make it. These men instinctively couple success and TRIANGLE in their judgment.

Next week we'll tell you about some others.

**TRIANGLE FILM
CORPORATION
71 WEST 23rd ST. NEW YORK**



THE STRAND THEATRE

Another Link in the *Paramount* chain

Strand signs

Paramount Contract

for second year

Leading Motion Picture Theatre of the East also finds

Paramount Service

invaluable—says

Paramount Program

"the best to be had"

READ THE FOLLOWING LETTER:

The Strand Theatre
Mark Strand Company
 Owners and Operators
 New York October 13th, 1915.

Paramount Pictures Corporation,
 120 West 41st Street,
 New York City, N.Y.

Dear Sirs:—

With reference to the contract which we have just closed with your company for Paramount service in the Strand Theatre during the coming year, would say that we have made this contract simply because we are convinced -- after one year's trial -- that Paramount Pictures effort consistently the best program to be had in the market.

Our clientele of the best people has continually increased, with a consequent increase in box office receipts. Our experience has proved to us that Paramount Service means success.

We wish also to take this opportunity to express our appreciation for the work you have done for the industry in standardizing the motion picture entertainment and placing it on the plane of a high class, dignified form of amusement.

Wishing you continued success,

Yours very truly,
 MARK STRAND THEATRE COMPANY,
 by *Mark Strand* PRESIDENT N.Y.

The Paramount Plan brings Paramount Pictures within reach of even the smallest theatre

Write our nearest exchange today about service



Paramount Pictures Corporation
 ONE HUNDRED and TEN WEST FORTIETH STREET
 NEW YORK, N.Y.



Paramount

Beginning November 8th will
release regularly a

PICTORIAL NEWS WEEKLY

1000 feet long to be known as

Paramount Newspictures

You know how Paramount does things—This Weekly will be up to the usual high Paramount standard—It will contain a wide variety of new and unique features—Some never before seen on the screen—Entirely out of the ordinary—*Its subjects culled from the best the world affords.*



Paramount Pict
ONE HUNDRED and TEN WEST
NEW YORK.

Newspictures

Will be altogether superior in quality.

A big hit on any program.

No exhibitor can afford to miss this release.

Paramount Newspictures

will bring you increased business.

Get in touch with your exchange man at once.

Ask him to explain to you the many advantages of having this remarkable Weekly on your program.

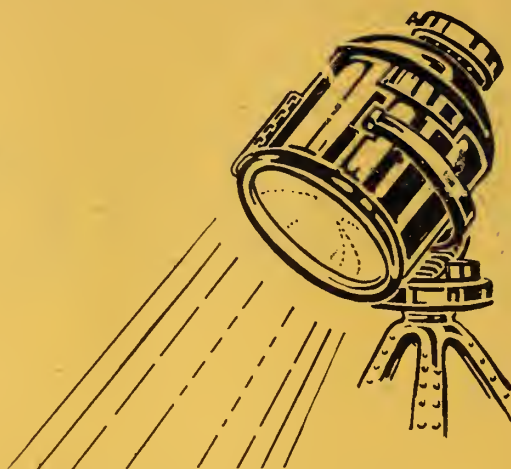
Paramount Pictures Corporation
FORTIETH STREET
CITY, N.Y.



This is addressed

To You Mr. Exhibitor

The Trade Searchlight is on
South America



—are you “tying up” your theatre to the columns and columns of space in the daily papers on South America Today?

Travel pictures always interest the audiences of high class theatres. Teachers, students, lawyers, doctors—often pay from 50c to \$2 to hear a “Traveloguer”—

—but right now

business men and motion picture patrons everywhere are seeing Paramount South American Travel Pictures.

The newspapers are giving a raft of free publicity to the exhibitor who runs these pictures.

With the hundred other good points that might be mentioned such as lending distinction and variety to your program—

How can you afford to be without them?



Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

MUTUAL

PROGRAM



For the entertainment of your patrons, David Horsley offers the merry-making

CUB COMEDIES

—one thousand feet of fun provided by the funniest man in America,

GEORGE OVEY

and his supporting Cub Comedy cast. Book from your Mutual exchange. A new release every Friday.

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

Mutual Film Corporation *Announces*
In Its New Eight Million Dollar All Star, All Feature Program

A Lively Film Play
**An AUTO-BUNGALOW
(BUNGALOW FRACAS)**

It's a BEAUTY Comedy
featuring
the great stars

Mr. JOHN SHEEHAN
and
Miss CAROL HOLLOWAY

Released Oct. 30th
On the regular
MUTUAL PROGRAM

Book all
BEAUTY Comedies
- they're GOOD

Produced by American

MUTUAL MASTERPICTURES

Mutual Film Corporation *Announces*
A Masterpicture De Luxe In Five Parts

featuring

The Broadway Star Who Scored
Such a Tremendous Success
at The Astor Theatre Last Season

Miss

GERALDINE O'BRIEN

IN

HIS WIFE

A Drama adapted from
"My Poor Wife" by Charlotte Braeme

Released Oct. 28th

Book Through
Your Nearest
Mutual
Exchange

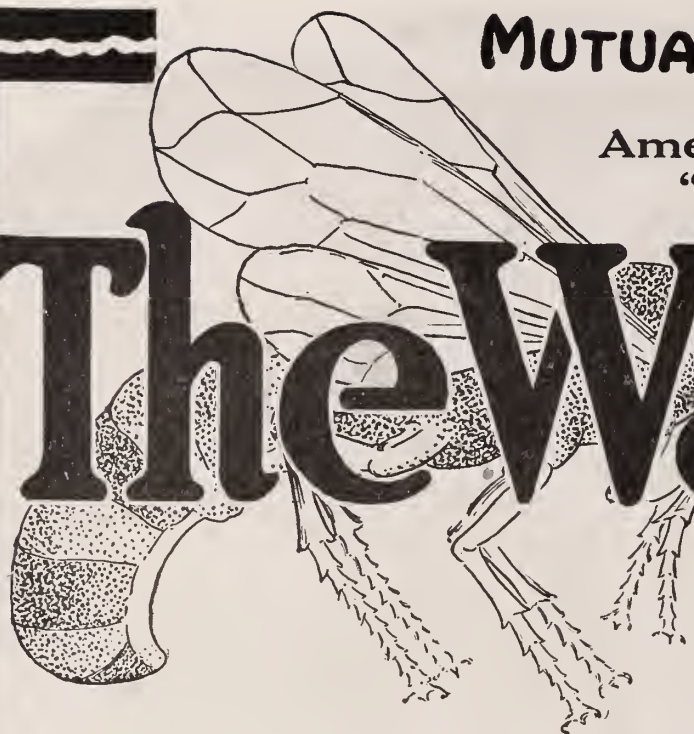
Produced by Thanhouser



MUTUAL PROGRAM

American "Flying A" and
"Beauty" Releases

The Wasp



A "Flying A" drama
that teems with adventure
—with thrills—with romance.

Two reels of all-surpassing entertainment. Featuring the wonderful little actress

Miss Vivian Rich

With a Cast of Supporting Stars

Directed By Reaves Eason

Released Nov. 1st

ON SECRET SERVICE

A single reel "Flying A" drama
featuring

Winifred Greenwood and Edward Coxen

Directed by Charles Bartlett

Released Nov. 5th

ONE TO THE MINUTE

An American "Beauty" comedy
with

Neva Gerber and Frank Borzage

Directed by John Dillon

Released Nov. 2nd

BILLY VAN DEUSEN'S CAMPAIGN

Another "Beauty" comedy
with

Carol Holloway—John Sheehan—

John Stepping

Directed by Archer MacMackin

Released Nov. 6th

*Distributed throughout the United
States and Canada exclusively
by Mutual Film Corporation.*

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS



MUTUAL PROGRAM



HERE is a whirlwind success! A two-reel Western drama that has the punch from start to finish. It's the real, red-blood kind your patrons like. The scenic effects are simply marvelous. *The Famous "Mustang" Stars* —

HELENE ROSSON and E. FORREST TAYLOR

Directed by Frank Cooley

The Date of Release is November 5th.

DON'T OVERLOOK THIS SURE-FIRE CROWD GETTER:

PLAYING FOR HIGH STAKES

A Two-Reel "Mustang" Drama, Released October 29th

A story of life in the untamed West, where true hearts dwell in rough, rugged men.

THE STARS:

Anna Little and Jack Richardson

Directed by Donald MacDonald

REMEMBER THE DATE — OCTOBER 29th

"Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

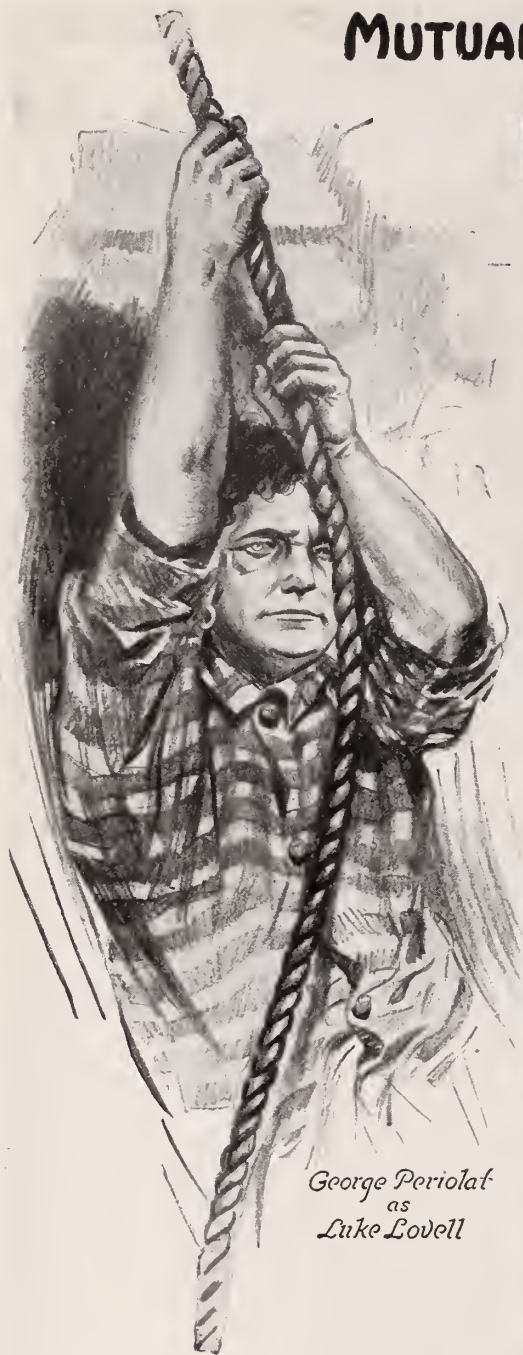
56

American Film Company, Inc., Chicago, - Illinois

SAMUEL S. HUTCHINSON, Pres.



MUTUAL SPECIAL FEATURE



*George Periolat
as
Luke Lovell*

STUPENDOUS THRILLS

Excitement runs white hot in the closing chapters of this continued photoplay triumph. Thrill follows thrill in lightning rapidity!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell Directed by W. D. Taylor

What Becomes of the Diamond?
What Becomes of the Child?
What is the Fate of Blair Stanley?
What Happens to Vivian Marston?

These are helps for your patrons who seek the \$10,000 prize. All we want is an *idea*—a *suggestion*—for a sequel.

Exhibitors: Book *The Diamond From The Sky* *now—today!* You're assured *thirty weeks* of success. Twenty-six chapters are now appearing. A new two act chapter is released each week.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest mutual exchange, or write or wire us.

North American Film Corporation

JOHN R. FREULER, President

71 West Twenty-Third St., New York City



North American representatives at every Mutual Exchange in America.



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MUTUAL PROGRAM



The Problem—Its Answer

You—the exhibitor—are continually confronted with the problem of selecting pictures that will prove money-makers for you and at the same time please your patrons. Analyzing this problem, the conclusion is that you must have productions with two primary essentials—drawing power in its relation to cost—and merit.

As possessing these qualities "The Blood of Our Brothers," a three reel Centaur Star Feature to be released on the Mutual program, October 27, is offered to you.

The drawing power of this feature in connection with its advertising possibilities rests principally in the story and the star. The biggest topic of the day—peace—is the keynote sounded in "The Blood of Our Brothers." It is a topic of universal interest and appeal. The star is Crane Wilbur, one of the most popular leading men in motion pictures, the mention of whose name on a lithograph is sufficient to induce patronage.

There are no extra booking fees for "The Blood of Our Brothers" to counteract whatever increased patronage is to be gained by showing it. The picture is released in the regular Mutual service without additional rental charge, giving you an opportunity to increase your business without additional expenditure.

Though to all purposes a drama in the interest of peace, "The Blood of Our Brothers" is not a wearisome preachment. Treated in allegory, with its locale and characters typical of no country or nation, the story is given a colorful and picturesque charm, lending a strong contrast which adds to the power of the moral.

Thousands of dollars have been spent in staging it, and the returns are prominent throughout the picture. Without fear of contradiction it may be said that "The Blood of Our Brothers" is in every way the most ambitious undertaking ever attempted in the production of a release for regular program service.

For bookings apply to your nearest Mutual exchange. Distributed throughout the United States and Canada by the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM



*Still another Star without
extra charge on the*
GAUMONT ALL-AMERICAN PROGRAM



Francine Larrimore

in the 3 REEL RIALTO STAR FEATURE

"The DEVIL'S DARLING"



RELEASED NOVEMBER 3rd - REGULAR MUTUAL PROGRAM

DIRECTED BY WILLIAM F. HADDOCK

PRODUCED BY

GAUMONT COMPANY

FLUSHING

NEW YORK

DISTRIBUTED BY THE MUTUAL FILM CORPORATION THROUGHOUT THE U.S. AND CANADA

MUTUAL PROGRAM

EXHIBITORS

Gaumont Motion Pictures on the Mutual Program are made **ONLY** in America. They feature American Stars in American Photoplays. They are made at Flushing, N. Y., and Jacksonville, Fla. They are part of the Mutual new \$8,000,000 program, and in no other way can you get them.

Exhibitors are requested to furnish the Gaumont Legal Department the names of persons making statements contrary to the above.

The Gaumont Releases are known as
RIALTO STAR FEATURES
and
CASINO STAR COMEDIES

Distributed by Mutual Film Corporation
Throughout the United States and Canada

JACKSONVILLE
FLORIDA
U. S. A.

Gaumont Company

FLUSHING
NEW YORK
U. S. A.

MUTUAL MASTERPICTURES

EDWIN THANHOUSER
PRESENTS

by special arrangement the
Emotional Nonpareil

GERALDINE O'BRIEN

In a 5 act
dramatic offering

"HIS WIFE"

Adapted from Charlotte Braeme's
universally read novel "MY POOR WIFE"

STAGED BY GEORGE FOSTER PLATT

THAT RARE BLENDING OF
TRUTH, REALISM AND CRAFTS-
MANSHIP WHICH IS ART—
THIS IS THE PICTURE!

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL FILM CORP — SOLE DISTRIBUTORS
FOR UNITED STATES, MEXICO
AND CANADA



MUTUAL MASTERPICTURES

MUTUAL PROGRAM



THANHOUSE FILMS

EDWIN THANHOUSER
PRESENTS

The CONSCIENCE of JUROR N° 10

VIRILE! STARTLING! TINGLING WITH A RACING CURRENT OF ACTION THAT NEVER SUBSIDES! WAYNE AREY AND ERNEST HOWARD IN A BRILLIANT STORY.

TWO REELS ~ TUESDAY, OCT. 25TH

THE FISHERWOMAN

A REAL FEATURE SINGLE REEL DRAMA, WITH GERALDINE O'BRIEN, *THE REAL BROADWAY, COHAN & HARRIS* GERALDINE O'BRIEN IN THE LEAD! HOW'S THAT! AND INDA PALMER & H.E. HERBERT IN THE CAST. FEATURE? WELL—RATHER! ONE REEL

SUNDAY, OCT. 31ST

DO YOU WANT HELP?

FROM THE GREAT THANHOUSER-FALSTAFF STUDIOS THERE ISSUES A SERVICE THAT'S AS GOOD AS FENCE ADVERTISING TO YOU.

IT IS CALLED THE

"COMBINATION SHEET"

AND YOUR LOCAL NEWSPAPERS OUGHT TO GET IT. THEY WILL THANK YOU FOR SENDING US THEIR NAMES, AND YOU WILL PROFIT BY IT.

JUST A POSTAL—FORTY SECONDS OF PEN-POWER—
—IT'S DONE! WHEN?

FALSTAFF THE MIRTH OF COMEDIES



EDWIN THANHOUSER
PRESENTS

TILLIE THE TERRIBLE TYPIST

WITH RILEY CHAMBERLIN

AS THE LEADING TYPE IN A
FAST, FURIOUSLY FUNNY STORY
ONE REEL—MONDAY—OCT. 25TH

SOAP SUDS STAR

FROM THE LAUNDRY TO THE "DRAH-MAH"
YES, AND BACK TO THE LAUNDRY AGAIN!

CAREY HASTINGS
SLIDES THE SAD CIRCUIT
SUCCESSFULLY
ONE REEL—THURSDAY OCT. 28TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

PROOF

We would rather have
you investigate every
release on our program
before booking than to
buy our product in the
dark.

By doing this we are
positive of a sale.

Buy by comparison.

"The Prince in Disguise"

Comedy MONDAY, OCT. 25
A charming little juvenile comedy concerning a little girl who mistakes little Tommy McGuire for a prince in disguise such as described in her book of fairy tales. Amusing adventures follow, which end happily for all concerned. Presenting BOBBY and HELEN CONNELLY.

"To Cherish and Protect"

Three-Part Drama. Broadway Star Feature.
TUESDAY, OCT. 26
After gambling with a customer's stock and losing, a stockbroking firm is ruined. They trick one of their number into a promise which nearly ends fatally, but after some thrilling adventures his enemies are conquered, and he is reunited with his faithful wife. An all-star cast.

"Itsky, the Inventor"

Comedy WEDNESDAY, OCT. 27
Itsky can invent anything from a left-handed monkey-wrench to a waterless fish-globe, but he invents one contrivance which causes an awful mix-up. He is apparently "in for it," but he gets out all right; so does his victim. HUGHIE MACK and HARRY FISHER play the leads.

"The Unforgiven"

Drama THURSDAY, OCT. 28
He neglects his wife and suffers the consequences. She pays the heavier penalty, however, and becomes one of the Unforgiven. There is a startling surprise in store for you at the close. CHARLES WELLESLEY, ZENA KEEFE, L. ROGERS LYTTON and ROSE TAPLEY are the cast.

"A Case of Eugenics"

Comedy FRIDAY, OCT. 29
Mr. Newlywed dislikes babies, but his wife adopts a boy—a eugenic boy—and Mr. Newlywed develops a most surprising scheme to eliminate the baby. It works. Featuring MR. AND MRS. SIDNEY DREW.

"The Shabbies"

Two-Part Comedy-Drama SATURDAY, OCT. 30
The Jones family, once well-to-do, are obliged to live in reduced circumstances. They make the best of it, have a lot of fun and eventually come into their own. Presenting an all-star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"BETWEEN TWO FIRES"—Comedy	MONDAY, NOV. 1
"THE SULTAN OF ZULON"—Two-Part Comedy	TUESDAY, NOV. 2
"A FAMILY PICNIC"—Comedy	WEDNESDAY, NOV. 3
"THE EBONY CASKET"—Comedy	THURSDAY, NOV. 4
"BEAUTIFUL THOUGHTS"—Comedy	FRIDAY, NOV. 5
"ANSELO LEE"—Three-Part Drama. Broadway Star Feature.	SATURDAY, NOV. 6

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

*It sparkles and snaps
With sensationalism*

*A feature must contain
Punch
Suspense
Action, or
Heart interest.
It must be.
Strong,
Well directed and
Well acted.
It must contain
Prominent photoplay stars*

"ANSELO LEE"

*Released November 6th
As a Broadway Star Feature, is
A sensational college play
Superbly staged
Wonderfully directed
Featuring a prominent cast*

*It sparkles and snaps
With sensationalism*

*Book it
Through the General Film Company.*

ANSELO LEE.



Old Mrs. Lee, a famous witch and fortune teller of the gypsy tribes, has a son, Anselo, a strapping, handsome fellow. Gertrude, daughter of wealthy Mrs. Carlton, visits the camp, meets Anselo, and is fascinated by him. A romance follows, which Mrs. Lee opposes, for Gertrude is a frail girl, and the old witch has read in her palm that she will die young. Mrs. Carlton makes strenuous efforts to cure her daughter of her fascination because of the fact that she wishes Gertrude to marry Van Buren, a young society man. But the supreme love on Anselo's part sustains them despite all obstacles. Anselo teaches the girl the wildly-beautiful Romany love songs; and when—as old Mrs. Lee had foretold—the girl falls from her horse and is seriously injured, he would come and sit at her feet with his guitar and sing them to her; the old witch and Mrs. Carlton finally succeed in separating the young couple, and Anselo loses all track of the girl. Heart-broken he follows his wandering tribe for many weary months. Finally, he locates Gertrude again, but she is very sick, and after a brief period of happiness, she dies in his arms, after their last kiss of farewell.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15th ST & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

LEST YOU FORGET

THE GODDESS



*Is still continuing and
All over the land*

This continued photoplay in chapters

Is playing to

Capacity crowds

You can book

THE GODDESS



now

Through

The offices of

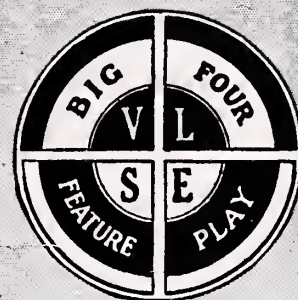
The General Film Company.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

*It took years for
Tiffany
Waltham
Delmonicos
To establish
The enviable reputations
That they hold.
These reputations
Are the result of
Constant
Conscientious
Effort.
They were not built in a day.*



*New
Young
Manufacturers
May produce
Good pictures
Once in a while
But ———*

*A consistent standard of excellence
Can only be maintained
By constant
Conscientious
Effort.*



*Vita-graph Blue Ribbon Features
Are the result of
Constant, conscientious effort
"THE MAN WHO COULDN'T BEAT GOD" and
"THE TURN OF THE ROAD"
Are examples.*

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

EXTENSIVE TRADE PAPER ADVERTISING
MAY SELL FEATURES
TO YOU,
BUT
YOU STILL HAVE TO SELL THEM
TO YOUR PATRONS



TO SELL TO YOUR PATRONS COSTS MONEY
PARTICULARLY IF THE FEATURES ARE
UNKNOWN
UNADVERTISED

VITAGRAPH
LUBIN
SELIG
ESSANAY
FEATURES
SELL THEMSELVES
BECAUSE
YOUR PATRONS KNOW
THESE MANUFACTURERS
PRODUCE ONLY
THE BEST IN FILMS
THEY ARE
WELL KNOWN
WELL ADVERTISED



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5ACTS

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FOR size, for importance, for big smashing spectacular scenes, "Tables Turned" is one of the great pictures of all time. Its theme is novel. Its strength is its genuine power to sway the human heart.

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ON THIS—ALL TERRITORY IS OPEN

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Straight Home...	Atla	1 Reel
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SNAKEVILLE

will get more laughter than ever in "THE NIGHT THAT SOPHIA GRADUATED." Released Nov. 4.

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AND

EDMUND COBB

put a new angle on romance in "FIFTY-FIFTY," by Joseph Anthony Roach, in 3 acts. Directed by Clement Easton. Released Nov. 1.

NELL CRAIG

has put real happiness in "ON THE LITTLE MILL TRACE," by Crittenden Marriott. Directed by Lawrence Windom, in 2 acts. Released Nov. 6.

Released through the General Film Co.

A 30-second scene from Essanay's big features is the best way to advertise these photoplays in your V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters \$1.75 (Essanay)
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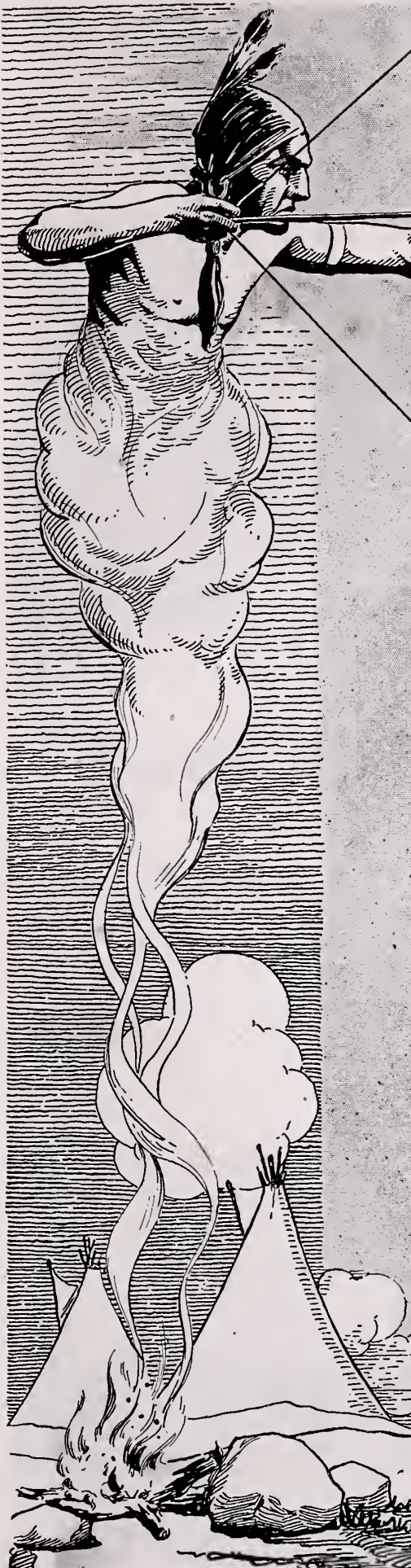
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1333 ARGYLE STREET, CHICAGO

George K. Spoor, President



THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

"IN THE PALACE OF THE KING"

(in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

ESSENVAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President



POE REINCARNATED
 appears in the person of
Henry B. Walthall
 The Living Image of America's Greatest Poet,
 in
"THE RAVEN"
 In 6 acts
 A ROMANCE OF
EDGAR ALLAN POE
 By George C. Hazelton
 (founded upon Mr. Hazelton's widely known novel and play)
 Directed by Charles J. Brabin
WARDA HOWARD
 the great emotional actress, appears with Mr. Walthall in this, the most ethereally artistic, intensely
 fascinating and soul-stirring photodrama of the year.

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 "FIRST TO STANDARDIZE PHOTOPLAYS"
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Trademark Reg.
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"When You See it
in 'The News'
It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors'
Medium of
Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII

OCTOBER 30, 1915

No. 17

And Again—The Story

IT is a striking fact that among twenty-five reviews of feature pictures in last week's issue of MOTION PICTURE NEWS, only two mention the author's name—as, apparently, being worth mentioning.

A very few give any praise at all to the story and that faintly or apologetically. Four plots of the twenty-five are dismissed briefly as trite versions of the "eternal triangle."

* * *

AND the leading features of the week carry such criticisms as: "A plot containing much fat and little meat"; "the story is almost negligible"; "the plot is not new"; "the story is not exactly new"; "the plot is commonplace," etc. Yet the reviews as a whole give very free commendation to scenes, settings, and photography.

A brief reference to previous issues will show that about the same tenor prevails with the reviews of pictures as far back as one cares to go. The recurrence of the phrase: "The photography is excellent," is so very common that one questions the need of referring to photography at all any more.

* * *

JUST so we have progressed, or, at least, we are aiming with tremendous ambition and blind extravagance to progress, in other essentials to the better picture.

To attain atmosphere nothing is allowed to stand in the way. If it exists—or even is believed to exist—in Texas, Alaska, the West Indies, Martinique—an entire company is sent to get it, and the big burden of expense cheerfully assumed.

Is a single railroad scene needed? All right! It's had; and here's the bill: \$558.35 for nine cars for forty-five miles.

* * *

IF the proper setting can't be found, or can't be found easily, it is built. An entire street is not an uncommon enterprise now in the way of sets. The lumber bill in the Los Angeles colony comes right after salaries; and undoubtedly, it runs well into the millions annually.

Stars? Well, we simply get them, that's all. We accept their figures, and their services, even though the latter may be devoid of picture technic, even though the star's attitude toward pictures is the contemptuous one recently expressed by an actress, who said: "motion pictures permit me the luxury of acting—on the stage."

* * *

DIRECTORS? We are paying from one hundred to a thousand per cent. more for men in this new occupation than they ever received before from the older and more tried professions.

All this is excellent. To give realism, artistry, technic, enthralling spectacles to the picture is a splendid achievement; it is a fine enterprise, too, provided only the theatres

return the money that will make possible and stable this huge outlay.

* * *

BUT amid all this effort—what of the story?

Or rather, *where* is the story, the unfolding of which in pictures holds the spectator, makes him feel, think and talk afterward in direct proportion to its grip upon him?

* * *

IT is the story that makes the million-circulation magazine.

The fiction editor is constantly on the alert for plots and treatment of originality and strong appeal. Thousands of manuscripts—of the very kind that find their way into every week's releases of motion pictures—are *rejected without second thought. If they were printed the magazine would lose its circulation.*

* * *

THE newspaper wants the *stories* of the day's happenings—news served up with all its possible elements of human interest. Star reporters are the men who can make stories out of dry news facts; newspapers of widest circulation are those whose columns are widest in human interest appeal.

The show that "goes over" on Broadway is always the one with a story—a real story—for its basic appeal. Stars, costumes, scenery—all have failed time and again to save from failure the play without a plot.

* * *

HERE we have the oldest forms of expression and of entertainment, the technic of which has been refined by years of effort. Yet neither the press with all it can call into play through the printer's art and through vast organization, nor the stage with its subtlety of acting and speaking can, nor hopes to do, what the picture is commonly attempting—namely, *to attract and hold the modern public without a story.*

* * *

THE motion picture is competing and must continue to compete with the magazine on one hand and with the stage on the other. It has in its favor the newness and wonderful elasticity of motion photography. *But it must compete with stories; and it must begin to compete now.*

* * *

THE fact of the matter is that we are *not* competing. There is no question about it.

We are relying upon every other means to put the punch into pictures, except through the story. All credit to these geniuses who have made the picture the spectacular triumph it is today; but also a word of warning.

The novelty of this will wear off. *The novelty of the good story with its appeal to human minds and emotions never has, never will wear off.*

(Continued on page 48.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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Vol. XII

October 30, 1915

No. 17

And Again—The Story

(Continued from page 47.)

MARKETING conditions are vastly changed today. The English demand for prints is no longer the criterion it was. The novelty of the Western "thrilling" picture is worn off, and the English audience, like any other audience in time, wants fresh, strong stories. Again, at home, the program is not pulling along the weak picture as it did.

* * *

THE picture business is chaotic today. That is not alarming. It is only to be expected and the end is yet far from sight. But many efforts now being made to correct baffling conditions are purely superficial.

You cannot stimulate sales very well when the product is wrong. That is lifting yourself by the boot straps.

The faults, when prints fall off, may be due partly to selling methods.

But, ten to one, it is principally due to production ability.

Pictures must be produced, like publications, with all the insight into public taste, all the initiative and determination to get the world's best stories, all the editorial ability to judge good stories and their proper presentation. This is the acid test of the ten million reading circulation of the *Saturday Evening Post*. It will prove also to be the acid test of the ten or twenty or fifty million motion picture circulation.

* * *

WE need photodramatists. Whether stories are created for the picture, which is best of all; or whether plays and books are adopted, the need is just as vital. Fourth-rate writers won't do; neither will first-rate writers with no knowledge of picture subtleties of expression.

Inducements must be offered to the world's best writers to study the technic of the camera and the photoplay, just as playwrights must—to succeed—study the technic of the stage and the spoken drama.

And over and above all, every producer who strives to lead needs within himself or within his organization the

editorial ability that directs firmly and loftily the policy of the successful, popular publication. These are not new theories; they are simply the proven policies of older and competitive enterprises.

WILLIAM A. JOHNSTON.

A Monopoly Gained By Merit Must Be Maintained By Merit

JUST how the American manufacturer is going to re-adjust his export business to meet the somewhat staggering war tax that Great Britain has imposed on all imported film, raw, negative, and positive, is still to be decided.

"Equalization" is the favorite word, at present, on the lips of those who have anything at all to say. That means no less than that the ultimate tax-payer will be the consumer—that is to say, the British buyer and renter of films.

The American manufacturer will bear his share, but the fact that the British Empire happens to be at war with a European coalition will not prevail upon him to shoulder any more.

He realizes that the English exhibitor and the English distributor must come to him for their pictures, tax or no tax, because their audiences demand American films.

* * *

THE American manufacturer is not a competitor in the English film market. He dominates it.

Merit has given him a monopoly. And this has only become accentuated since the war began, and the supply of continental film has been shut off.

* * *

WE are not crowing over our English cousins in making these statements. They are indisputable facts.

It simply needs to be said that the greater anxiety should be with the Englishman, who must have at all costs, what the American manufacturer has to sell him.

* * *

RIGHT here, it is just as well to remind the American producer that his pictures are superior only by comparison. They are far from being perfect—scarcely one a year deserves the title, "masterpiece"—and too often far from being satisfactory.

And, because photoplay production has apparently become a neglected art in England, with the exception of a few prominent firms, the American producer should not make the mistake of thinking that it has become a forgotten one.

* * *

SPLENDID pictures have, in the past, come from England, and though picture-making is at low ebb there just now, it is confidently to be expected that the English producer, will, before long, renew his old power and put upon the market pictures that will be able to dispute successfully the field with the American film.

The present moment is his opportunity. He may be slow in seizing it. But that is all the more reason why the American manufacturer should coddle his export market and fortify himself in it with the best products of his studios.

* * *

HE is rapidly approaching the point, here in the United States, where he is beginning to surfeit his audiences with too much of the same thing—the same stories, the same thrills, the same monotonous prodigality of scenery and setting, *unrelieved by a brightening story*.

Let him consider that English audiences are of the same flesh and blood as American—they have the same endurance, the same capacity for weariness and tedium.

And if the export trade is as dear to his pocket-book as it is currently believed to be, let him be doubly solicitous for the freshness, the vital sustaining power of his productions.

The Press, the Press Representative and the Picture—III

Detroit Dailies Are Alive to the Public Demand for Motion Picture Items in Their Columns, but Here Is the Fly in the Ointment, as It Were: There Is a General Complaint Against the Way Reading Matter Is Served Up for the Newspapers by the Manufacturers' Publicity Departments

THE writer has just finished a canvass of the men in charge of the moving picture news sections of the various Detroit newspapers for the purpose of getting their views on the industry, and to find out how they felt towards the industry.

Al W. Weeks, of the *Detroit News*, said: "The policy of this paper has always been favorable to motion picture news. And why not? Surely it has developed into a wonderful industry and is affording entertainment for the masses at a price that is within their reach.

"I recently attended some of the residential theatres and was surprised to see the large number of automobiles standing in front. I was even more surprised upon going inside to see the calibre of the audience—it was made up of the most representative business men of the city with their families.

"We never turn down a good story on the moving picture industry unless our space will not permit it. We are now devoting as much space, if not more, each week, to photoplays as we are to the legitimate theatres. In our illustrated photogravure section on Sunday we invariably run the picture of some well-known screen star.

"There is one fault, however, I have to find. The producing companies do not send out the right kind of publicity to the newspapers, and it looks to me as if they have not employed a trained newspaper man but rather someone who knows the moving picture business.

Waste in Publicity Matter

"There is altogether too much waste in the present method of sending out photoplay publicity. Most of the matter which comes to our office finds a resting place in the wastebasket, because it is not the kind of news that daily papers want; I will bet dollars to doughnuts that the stuff was written by some man who never worked as a newspaper reporter."

Ralph Holmes, of the *Detroit Journal*, said: "I think the best way to prove that our paper is more than friendly to the moving picture interests is that every Saturday we are devoting one page exclusively to photoplay news. This is in addition to the space devoted to advance attractions at the theatres which appears on our regular theatrical page; also it has nothing to do with the many inches of space which we devote to the industry during the other days of the week.

"I might also say that there is no class of news that during the past year has received as much prominent space as that pertaining to the motion picture industry. We regard it as an important industry, one of great educational value, besides being the greatest entertainment that has ever been offered at the price."

George P. Goodale, for fifty years dramatic editor of the *Detroit Free Press*, said: "Say to your paper that the Detroit

Free Press is today running more than twice as much photoplay news as it does theatrical news. Isn't that a good sign of how we feel? Are we prejudiced? Hardly. The industry has only started. The pictures are getting better all the time. We are now running every week a special page on photoplay news which we call With the Reel Players."

Ella Mae Hawthorne, dramatic critic, *Detroit Times*: "The *Times* has given as much space to motion pictures as it has to regular theatre news during the past year, but our policy in the future will be to run more motion picture news. We have awakened to the fact that people want that kind of news, and we are going to give them what they want."

Improvement in Everything

The Hon. John B. Gillespie, police commissioner of Detroit, said: "During my administration I have received few complaints against motion pictures shown here. Only occasionally do we find some theatre showing pictures that are unfit to be seen. Anything that bears the approval of the National Board of Censors should be good enough. I believe their judgment is better than that of a set of men or women who are not interested actively in the motion picture industry. I will say frankly that the tendency is towards improvement, both in the photography, general production and plots. Of course, there is still room for improvement. Some of the shooting and burglary scenes are somewhat exaggerated and could be modified, and I am sure this will be done in time. The motion picture industry stands for too much to permit anything that will hurt it. It is giving unprecedented enjoyment and recreation to the masses who would find it difficult to put in their spare time to better advantage."

AL. U. THORNBURG.

SELIG CONDUCTS CAMPAIGN FOR LOCAL USE OF PRINTERS' INK BY EXHIBITORS

The Selig Polyscope Company has recently been conducting a nation-wide campaign among thousands of exhibitors of motion pictures, urging these exhibitors to increase business by buying liberal advertising space in their home newspapers to advertise V-L-S-E features.

The Selig company has been advising exhibitors not to squander their money on small, "skimpy" advertisements, but to buy quarter, half and full-page "spreads," and to buy them regularly. In a recent edition of the *Selig Paste-pot and Shears*, a page advertisement was printed reproducing in miniature a few advertisements used by Seattle exhibitors.

This action brought forth a letter from Jensen and Von Herberg, proprietors of three Seattle, Wash., theatres, which should be of vital interest to other exhibitors who are casting about for ways and means to increase receipts. The letter follows:

"In your *Paste-pot and Shears* of October 4 you devoted a page to a few of the advertisements carried in Seattle, and we assure you we are firm believers in newspaper advertising for our theatres. Here are our newspaper figures for a few weeks back:

	—Week Ending—			
	9/25	9/18	9/11	9/4
Liberty	215	225	226	195
Alhambra	242	336	696	309
Mission	111	75	77	92

"The average rate, figured on a commercial rate card, is over one dollar an inch. By this, you will see that there is at least one company exhibiting motion pictures that is heartily in accord with your newspaper advertising campaign."

The above named exhibiting company conducts three motion picture theatres in Seattle and, according to the Selig company, their business has greatly increased through liberal use of printer's ink and the presentation of meritorious photoplays. The Selig company has received hundreds of letters from exhibitors commending the "printer's ink" campaign instituted some weeks ago.

"POP" LUBIN BACK HOME AFTER TRIP TO COAST

"Lubinville" at Indiana avenue, Philadelphia; the Glenwood avenue studio at Sixteenth street, and Betzwood all took on an aspect of Old Home Week on Saturday, when Siegmund Lubin, president of the Lubin Manufacturing Company returned from his three months' tour of the west.

During his western trip, Mr. Lubin has enjoyed many celebrations in honor of the "Father of the Industry"; he has been feted at every turn, accorded a day in his honor at the Exposition; been guest of honor of the U. S. Army and Navy officials at the coast, and made the opening address at the new Lubin plant at Coronado, Cal.

SELIG COMPLETES TOUR OF HIS VARIOUS STUDIOS

William N. Selig, president of the Selig Polyscope Company, recently completed a tour of inspection of his various motion picture branch studios. He visited the new studio at Las Vegas, N. M., where Tom Mix, the Selig Western star, is engaged.

Among the many things that impressed him on his arrival at the Selig Jungle-Zoo at Los Angeles was the advent of eight lion and five tiger cubs since his last visit.

POPULARITY BRINGS CARLTON KING BACK TO THE SCREEN

Carlton King, Edison, who for a number of years has been one of the most popular character actors in that company, and was recently made a director, has been returned to the screen, following persistent requests from exhibitors and patrons to that effect.

SOME OF THE WELL-KNOWN STARS TO BE SEEN IN EQUITABLE PRODUCTIONS, CURRENT AND COMING



(LEFT TO RIGHT) CYRIL SCOTT IN "NOT GUILTY"; LILLIAN LORRAINE IN "SHOULD A WIFE FORGIVE"; MARGUERITE FISCHER; MURIEL OSTRICHE, CLIFFORD GREY, OCTAVA LUZON, KATHRINE CALHOUN AND CLARA WHIPPLE IN "THE FISHER GIRL"; ALEXANDRA CARLISLE IN "CREEPING TIDES"

ATLAS WILL HANDLE AMERICAN FILMS FOR EUROPE

After several months spent in a careful investigation of the European market, the Atlas Company has announced that it is ready to handle the output of large American studios, not only on the continent, but in Siberia, India, China and Japan. So encouraging are the reports of its agents, and so great and real the demand for films, that the Atlas Company offers to buy the film output of American manufacturers for spot cash, and attend to all the details of redistribution itself.

The Atlas Company began its investigation early in the year. Reliable agents have scoured the foreign film fields thoroughly, and now report that everywhere they find a genuine demand for films, which can only be supplied by American manufacturers. The company has excellent facilities for handling the exportation and redistribution of films.

Seven Equitable Directors Go Afar for Local Color

Cullison Is Perched on Edge of a Volcano, Mont Pelee of Evil Memory, in Martinique, for Background to "Idols," and Farnum Is Filming "Creeping Tides" in Cuba

OF the Equitable Motion Picture Corporation seven directors are at present scattered far and wide in the search for local color to fit their respective productions.

Webster Cullison is at Martinique, where, on the edges of Mont Pelee, he is seeking the proper background for the production of "Idols," in which Katharine Kaelred is the star. Miss Kaelred and her supporting players leave New York this week on the Booth liner *Madeirense*, for Barbadoes, where they will catch a channel steamer for Mont Pelee.

Joseph Golden, of Triumph Films, an Equitable producing company, is at Washington, D. C., where, with Charles J. Ross and his supporting players, many scenes in "The Senator" are being made, with the Capitol, Congressional Library,

Treasury and Senate Hall as settings for the various scenes.

John Ince, for his production of "Greater Love," in which William Courtenay, Arthur Ashley and Mary Charleson will play the principal roles, has engaged a train of nine cars from the Erie Railroad and will, while traveling from New York to Jamestown, N. Y., make the necessary scenes.

Marshall Farnum, now busily engaged on "Creeping Tides," in which Alexandra Carlisle is playing the star role, left Saturday of last week for Cienfuegos, Cuba, where, it is claimed by those who know, the tides rise and fall fifty-two feet. Mr. Farnum and his cast will work on the sandy stretches of Cienfuegos for two weeks.

E. Mason Hopper, who is staging "The Labyrinth" for Equitable, which will be seen on the World Film program early in December, is completing arrangements for the wrecking of two giant mogul engines, which, by arrangements with the New York Central Railroad, will be staged near enough to New York for the local trade press to witness the event. Gail Kane and a strong cast will handle the principal roles in "The Labyrinth."

Harry Pollard, who is directing Margarita Fischer in "The Dragon," leaves this week with Miss Fischer and her company for Jacksonville, Fla.

Charles Seay returned last Friday from Block Island, where many of the most powerful situations and scenes in "The Fisher Girl," in which Muriel Ostriche is starring, were made.

Upon completion of the pictures outlined above, Equitable will, when directors are foot loose, start work with Molly McIntyre in "A Modern Girl," Valli Valli in one of her former successes, Robert Edeson in a big outdoor picture, Muriel Ostriche in another picture specially suited to her personality, and Katharine Osterman in another Paul Armstrong play, presumably "The Romance of the Underworld."

"Carmen" and Mantell in Eye of Fox Next 3 Weeks

Theda Bara Will Be Seen at Her Best When Picture Is Put on in New York, October 31—Screen Debut of Tragedian Will Take Place November 8

THE Fox film "Carmen," featuring Theda Bara, and the first of the Robert Mantell photoplays, are occupying the attention of the Fox forces for the next two or three weeks.

The William Fox production of "Carmen" will be seen at the Academy of Music, New York, on Sunday, October 31. Edward Velasquez, noted Spanish artist, was brought from Seville to supervise the technical and architectural details of the Spanish cities which Mr. Fox created at his studios.

Colonel Antonio Bravo of the Spanish army drilled the battalions of picturesque dragoons. The bull-ring is an exact replica of the famous El Toro of Seville. The streets, houses, cathedrals, plazas and castles of the studio Seville and Cordova covered a score of acres. Five thousand persons participate in the fiesta scene.

Theda Bara as Carmen, the gypsy flirt, rises to histrionic heights never attained in any of her previous triumphs. Her immediate supporting company is

composed of New York's favorites. Spain's mountains and woods are said to have been ransacked for the gypsies, who add to "Carmen's" charm.

Robert B. Mantell, one of the foremost exponents of dramatic art, will make his screen debut in the service of William Fox at the Academy of Music on November 8. He will be supported by Genevieve Hamper, his wife. "The Blindness of Devotion" has been selected as the vehicle.

"Ten years ago I would have despised even the thought of going into motion pictures," Mr. Mantell explained recently at his home in Atlantic Highlands. "but today they have become so artistic that I could no longer resist.

"Would you care to go so far as to say that you think Shakespeare is dead?" asked his interviewer.

"I would dislike very much at this time to make such a bold statement as that," replied Mr. Mantell, "but you may say for me that Shakespeare is sleeping, and so far as I can see, very deeply."

Picture Makers Here Not Downcast Over English Tax

Duty of One Cent a Foot on Unexposed Film, Two Cents on All Prints and Sixteen Cents a Foot on Negatives, Making a 1,000-Foot Reel Subject to \$160 for the British Government, will Probably Result in the Shipment of Prints to the Colonies for Re-Shipment Thence to England

ALTHOUGH it is bound to bear heaviest on the American film industry, announcement of the new British customs duty on film imports aroused little comment among American film manufacturers, last week. Such comment as there was, was of an approving nature, and either a naturally philosophic nature, or a belief that the film business is braced to meet any kind of shock, has induced most of the largest manufacturers to welcome the new tax.

The tax is imposed on all films imported into England, and went into effect on September 29. The duty is the equivalent of one cent a foot on all "raw" or unexposed film; two cents on all prints, and sixteen cents a foot on all negatives.

That this will hit the American producers the hardest is evident to anyone who glances through the pages of one of the British trade publications. A recent issue of one of these, *The Cinema*, of London, contains altogether sixty-six pages of film advertising, and thirty-four of these pages are devoted to advertising popular American brands. But, although for every 1,000-foot negative shipped to England, someone must pay a tax of \$160, the American producers are apparently happy.

John R. Freuler, president of the Mutual Film Corporation, expressed the view that London will cease to be the world's film market as a result of this tax, and instead of trading through London, foreign manufacturers will deal direct with the Continent and the British colonies. In this way Great Britain's revenue from the new duties will not be nearly so great as was anticipated.

Prints Shipped to British Colonies

"American manufacturers will ship prints instead of negatives," he said, "and these prints will go direct to distributing points throughout the British possessions. It is possible that prices on prints to the British colonies will be increased somewhat because of this duty, and we will see Russian and other distributors buying directly in New York."

Samuel Goldfish, executive head of the Lasky Feature Play Company, took a hopeful view of the situation.

"It would be ridiculous to enter any protest against a war tariff in England, so discussion about the new tax may rest entirely upon its probable effects on American-made photoplays and film," said Mr. Goldfish. "Regarded in this light, imagine what a boon the law is to English audiences and exhibitors who will not have to look at inferior American products in their theatres. Undoubtedly the law will have the effect of curtailing exportation to England of all save worthy productions in which the better manufacturers have sound financial faith.

"It will keep out of England the riff-raff productions which for several years have made the English market a difficult one.

"It would be a god-send to the American photoplay and film industry if some such measure could be taken here to curtail the

overproduction of motion pictures which is becoming as acute a problem in this country as the overproduction a few years ago of theatrical entertainments.

Welcomes English Tariff

"Overproduction invariably means inferior quality, and no great industry can thrive when a large percentage of its output is inferior and unsatisfactory.

"Regarded on that basis the English tariff is to be welcomed."

Adolph Zukor, president of the Famous Players Film Company, said:

"The severe British import tax on film which has just become effective, is bound to result in a great advancement of the motion picture in England. It will necessitate the exclusion of all poor or mediocre film and make it profitable to export only motion picture productions certain of success, thus being a blessing in disguise to the producers of worthy subjects and definitely raising the prestige of the American motion picture in England.

"This limitation of the import to films only of certain artistic merit will have many beneficial subsequent results, among which will undoubtedly be the elevation of the methods of screen presentation to conform

with the higher average standard of the films themselves.

"At the present time there are more poor films produced than the exhibitors and the public should tolerate. But with the embargo preventing the profitable importation of poor subjects and making possible only the trans-continental presentation of meritorious productions, the intelligent English public will respond in far greater numbers than ever before to the appeal of the screen.

"This condition will inevitably react upon the American manufacturer, who, in order to have a foreign market, must raise the standard of production. Thus the stringent tax which upon first glance appears to be detrimental to the American film producer, is, on analysis, a decided benefit, not alone to the English trade and public, but to the international film world.

"While at the present time the advantages of this condition will accrue only to the producers of the better film—in which class may we include the Famous Players Film Company?—its ultimate benefits will be extended to all producers with sufficient enterprise to recognize the circumstances and proportionately promote the standard of their productions."

November Kalems in Flight Toward Success Mark

Character of Pictures with Casts of Note Indicates Big-Hit Possibilities Upon Their Release Next Month, Beginning with "The Coquette" on the First

AMONG the features released by Kalem during November, is one which it believes to be superior to any built along similar lines released by the company. It is the four-act modern drama, "The Pitfall," and is to be issued on Monday, November 15. This picture was produced by James W. Horne from the scenario by Howard Irving Young, with a cast consisting of Marin Sais, Ollie Kirby, True Boardman, Thomas Lingham, Paul Hurst, Frank Jonasson and Edward Clisbee.

Mr. Horne is the producer responsible for "The Mysteries of the Grand Hotel"; "The Barnstormers," and other Kalem successes. Among the dramas written by Mr. Young and issued by Kalem, are "The Net of Deceit," and "The Apaches of Paris."

The biggest setting in "The Pitfall" is that which shows the main salon in the gaming establishment, known as the "American Monte Carlo," operated by Deering, the villain of the story. In the scenes showing the "plant" while it is running in full blast, upwards of two hundred people are easily accommodated.

Other November Kalem productions are: "The Coquette," a four-act drama scheduled for release Monday, November 1; "The Woman of the Sea," a three-act production released Monday, November 8, and "A Woman's Wiles," a three-act drama to be issued on Monday, November 22.

"The Coquette," features Rea Martin,

the little actress whom Alan Dale characterized as the "best child artiste on the stage," following her performance at Wallack's theatre, New York, in "Pomander Walk."

Jackie Saunders has probably never done anything better than the title role in "The Woman of the Sea." This is a story of diplomatic intrigue in which a woman, in the power of an unscrupulous man, exerts her every effort towards the frustration of his machinations.

"A Woman's Wiles," is a story of the Latin Quarter of Paris. A strong cast headed by Philo McCollough and Alma Ruben appears in this story of a woman's plot to wed the man whom she thinks has inherited a fortune.

CISSIE FITZGERALD JOINS KLEINE COMEDY COMPANY

Cissie Fitzgerald Comedy Company is the latest recruit to the fun-makers now engaged in the Kleine Studios.

The company is headed by Bickel and Watson, who in addition to Cissie Fitzgerald, are supported by Crimmons and Gore, long known to the American public; Snitz Edwards, one hundred pound star of the "Queen of the Moulin Rouge," and "The Silver Slipper," Maxfield Moree and Florence Morrison whose amplitude acts as an excellent foil for the diminutive Edwards.

Rothapfel's Success in Countrywide Lecture Tour

Most Prominent Motion Picture Theatre Manager Will, by Arrangement of President Freuler of Mutual, Tell Exhibitors in Twenty-seven Film Centers by What Methods He Arrived at His Present Distinction—His Experiences Full of Suggestions for Others Working for High Achievement in the Exhibiting End of the Business

M. L. ROTHAPFEL, known as America's most successful motion picture exhibitor, will make a tour of the United States to deliver to exhibitors a message of success.

This announcement comes from the office of John R. Freuler, president of the Mutual Film Corporation, which is conducting the tour as a constructive contribution to the development of the motion picture theatre. The itinerary covers twenty-seven of the biggest centers of the country, where Mr. Rothapfel will address gatherings of exhibitors.

It has only been possible for the Mutual to get a limited portion of Mr. Rothapfel's time, and it is hoped that conditions will make it possible later to have him speak before the exhibitors in many centers not covered in his present itinerary.

This tour will deliver to the exhibitors of the nation first-hand knowledge of the methods and experiences by which Mr. Rothapfel arrived at his many successes—among them the management of the Lyric theatre in Minneapolis, the organization of the projection for the Keith Circuit, the Regent theatre in New York, the famous Strand theatre and—next to come—the new Rialto theatre, now building at Forty-second and Broadway.

Mr. Rothapfel will tell the exhibitors of the country at first hand just what have been the factors of his remarkable success and how the lessons drawn from his experience may be applied to the improvement of any theatre and applied to the solution of every exhibitor's problems.

Message for All Exhibitors

"The message which Mr. Rothapfel will carry," remarked President Freuler, "is in fact a message to the whole great body of exhibitors, regardless of their affiliations.

"We are not sending out Mr. Rothapfel with an impression that the exhibitors need to be lectured to, but rather with the idea that every live exhibitor will enjoy the experience of hearing from the nation's most successful exhibitor and his methods.

"I am sure that every exhibitor in the United States, if he came to New York, would be interested in visiting Mr. Rothapfel, and inspecting the very remarkable work that he has done.

"Now since the exhibitors cannot come to New York and Mr. Rothapfel, we are sending Mr. Rothapfel to them.

"I feel that we are making an important step toward the establishment of scientific, effective business practice in the operation of motion picture theatres.

"Because we are doing this to help the industry in general, we are sure to receive in turn important benefits. It is the realization of the great value of this unusual service to the exhibitors which has led us to make the very large expenditure which will be necessary to carry out this tour.

"As an exhibitor of long and successful experience myself, I know just how thor-

oughly this effort of ours will be appreciated by the great body of earnest, hard-working exhibitors of the country.

"The exhibitors who are forging ahead and who will remain in the business as it continues in its wonderful progress, are those who will most deeply appreciate this opportunity to get Mr. Rothapfel's message of success."

Rothapfel's Itinerary

Mr. Rothapfel's itinerary as it is outlined follows:

October 21, Philadelphia; October 22, Washington; October 23, Atlanta; October 25, New Orleans; October 27, Dallas; October 29, El Paso; October 31, Los Angeles; November 3, San Francisco; November 7, Portland, Ore.; November 8, Seattle, Wash.; November 10, Salt Lake City; November 12, Denver; November 14, Kansas City, Mo.; November 15, Omaha, Neb.; November 16, Minneapolis, Minn.; November 17, Milwaukee, Wis.; November 18, Chicago, Ill.; November 19, St. Louis, Mo.; November 20, Indianapolis, Ind.; November 21, Cincinnati, O.; November 22, Detroit; November 23, Cleveland, O.; November 24, Pittsburgh, Pa.; November 25, Buffalo, N. Y.; November 26, Albany, N. Y.; and November 27, Boston, Mass.

This itinerary will be strictly followed, as Mr. Rothapfel's varied interests demand his return to New York on schedule time.

Mr. Rothapfel's present position among exhibitors has been attained by experience which began in the humblest possible conditions. No exhibitor in the world ever had farther to travel on his road to success.

He was born the son of a shoemaker, in Stillwater, Minn., became a copy boy on a Brooklyn newspaper, married a tavern keeper's daughter at Forest City, Pa., and tended bar for a living. Right there at the wayside inn he got the inspiration which brought him ultimately to New York and made him the "Master Exhibitor."

Of course there were many incidental adventures in this career of rapid pro-

gression. He joined the U. S. Marine Corps and had a trip around the world in the service of his country, pausing to take a dip into the Boxer rebellion in China. He became a second lieutenant, and resigned with a characteristically good record. After all this experience in the drama of real life, he was prepared for the successes which began with his motion picture show in the dance hall at Forest City. There he had two hundred "undertaker's chairs," a sheet screen and a rattle-trap projection machine. He painted his own cards, booked his films, sold the tickets and ran off the picture. After that he had nothing to do but sweep out and close the house.

Takes Charge of Lyric in Minneapolis

In Forest City he made just as big a success as the field would permit. By rapid steps he reached the point where he was called in to organize picture projection for the Keith Circuit—and this was the first time projection was really organized, and then came his remarkable success with the Lyric in Minneapolis.

Success there did not escape the attention of the East, and New York called him. His work for the Regent in New York stands out in the history of pictures, and then came his crowning achievement at the Strand theatre, a success known to the whole nation.

Now capital has given to Mr. Rothapfel a new token of recognition in the form of a ten-year contract as the controlling genius of the Rialto theatre, which is being built today at Broadway and Forty-second street. The backers of the Rialto project think well enough of Mr. Rothapfel's value and his store of knowledge as an exhibitor to insure his life for \$250,000.

Mr. Rothapfel will be accompanied on this tour by Silas Bent, special representative of the publicity department of the Mutual Film Corporation. Mr. Bent will, in addition to "covering" the Rothapfel tour, give general publicity co-operation to Mutual branch managers in the cities visited.

ALTERING EDISON STUDIO TO MAKE ROOM FOR NEW PERSONNEL

Along with the changes in personnel, the Edison studio itself is being considerably altered to make room for the new organization which is now headed by L. W. McChesney, formerly stationed at Orange, N. J. New offices are being built in where formerly stood dressing rooms, the idea being to centralize each department's work for greater efficiency.

McChesney has transferred several of his office staff at Orange to the studio. R. H. Webber, who was formerly an aide to McChesney at the Orange headquarters, now occupies the position formerly held by Miss Bannon.

John Gill is also now stationed in the Bedford Park studio, which promises to become the headquarters for the Edison Motion Picture Division.

"NEWS" INDISPENSABLE AS A BUSINESS PROPOSITION

UNITED FILM SERVICE OF SEATTLE Incorporated

October 7, 1915.

Motion Picture News,
New York City.

Gentlemen:

Your magazine has shown wonderful growth and development and as a business proposition, as well as for pleasure, I find it indispensable.

Yours truly,

A. W. WALKER,
General Manager.

A FEW GLIMPSES OF GRACE VALENTINE IN GAUMONT'S "THE NEW ADAM AND EVE," RELEASED THROUGH MUTUAL



WILK LEAVES WORLD FILM TO MAN-AGE AUTHORS ASSOCIATED

After one year and three months in the service of the World Film Corporation, as publicity director, Jacob Wilk has resigned that position to devote the whole of his time and energies to the interests of the Authors' Associated Agency, Longacre building, Forty-second street, New York City, to which address all communications for him should, in future, be sent.

Mr. Wilk is general manager of the agency, which has been established to act as a medium between dramatic and display authors, and theatrical and motion picture producers. The "A. A. A." will also act as a medium for booking prominent artists for theatres and motion pictures, and will arrange for the production of feature films and stage plays.

The company has obtained control of the business management of a well known motion picture producing company; has a handsome suite of offices; a competent staff; and is equipped with financial and other resources to cope with every requirement of motion picture and theatrical business.

Mr. Wilk carries with him the cordial good wishes of the directors and staff of the World Film Corporation at the home office and its branches.

MARSTON MAKING SECOND SERIES OF "THE PATRIOT"

Theodore Marston has begun work on the second series of episodes of the Vitagraph production of "The Patriot," in which the action is brought up to the present day. The first two parts depict scenes in the Eighteenth Century. The final scene in Part Two, in which the characters appear in the costumes of the period, dissolves into the first scene of Part Three, which brings the action into the Twentieth Century.

The cast selected by Mr. Marston, for the modern characters, includes Charles Richman, Arline Pretty, Leo Delaney, Frank Currier, Robert Gaillard, Donald Hall, Lillian Burns and Audrey Berry.

Gaumont Makes Extensive Plans for Fall and Winter

Entire Florida Peninsula Will Be Used by Three Companies and Several Comedy Forces Will Produce at Flushing, L. I., N. Y., During Reconstruction of the Studio

AN all-American program for autumn and winter has just been announced by the Gaumont Company. At the first indication of continuous bad weather, three companies will be sent by boat to Jacksonville, Florida. Making their headquarters at the recently leased studios known as the Dixieland theatre property, the entire Florida peninsula will be used by the directors in producing Rialto Star and Casino Star features. During the winter, extensive reconstruction work will result in the practical rebuilding of the Flushing studios. Several comedy companies will remain here, however, throughout the winter.

"We feel that we are exceedingly fortunate in securing such a favorable location for winter work," said F. G. Bradford, general manager of the Gaumont Company, in discussing the season's plans. "It is our settled policy to have a new dramatic star featured in each photoplay we release, and the trip from New York to Jacksonville can be made in so short a time that our booking department has had no difficulty whatever in securing the best Broadway talent. Together with our staff of cameramen and their assistants, and our technical director and his forces, will go several scene painters. Consequently, we have asked that reservations be made for sixty people. There will be a mountain of baggage, costumes and properties; and a dozen automobiles will be taken, cars belonging to the company and to actors.

"A well known writer of novels, short stories and scenarios, has provided a thrilling scenario with a steamship setting. This will be filmed on the voyage. This reminds me that the Gaumont Company has contracted with some of the most successful scenario authors of this country for photoplays.

"It is by no means our intention to confine the activities of these three Gaumont companies to Jacksonville and its environs. The whole peninsula of Florida will be at the disposal of our directors. The Board of Trade of St. Augustine has been most

cordial in its invitation to our companies."

"Palm Beach will also be used as a setting for several society photodramas and comedies. For military photodramas the Gaumont companies have been invited to use Fort Myers, on the West Coast, in filming military scenarios. Several photoplays will be made in this vicinity, as well as at Miami, just across the East Coast.

"Even with three companies away, the Flushing studios will be busy all winter. Our local companies will film a great many one-reel comedies, which will be released on the Mutual Program as Casino Star features. Even while they are working, contractors will be reconstructing the property. Our present buildings used for film purposes will be so materially changed as to amount almost to a complete rearrangement and rebuilding.

"Our 'See America First' film is proving so popular that we are keeping an army of cameramen in the field. The series will be continued until the entire country has been covered. A happy thought was the introduction into each reel of the Mutual Traveler. She has indeed proved a fortunate acquisition.

"On the same reel with 'See America First' is 'Keeping Up with the Joneses,' Harry Palmer's animated cartoon.

"No formal announcement of Gaumont plans would be complete without reference to the Mutual Weekly, the motion picture news reel edited and printed at our studios. The complimentary notices this service has been receiving in the trade papers are well deserved."

ELLIS PAUL, ESSANAY JUVENILE, INJURED AT PLAY

Little Ellis Paul, who takes many of the juvenile parts in Essanay's photoplays, fell when playing in the street outside Essanay's Chicago studio recently, bruising his face and hands so severely that he was confined to his home for several days.

Many Stars in 4 Metro Subjects in 2nd Fall List

Francis Bushman, Beverly Bayne, Emily Stevens, Lionel Barrymore, Henry Bergman, George Le Guere, Valli Valli, Grace Elliston, Edward Brennan, Mary Miles Minter and Madame Petrova Are Some of the Players Who Will Appear in Coming Features—Miss Elliston Makes First Appearance on Screen

METRO'S second autumnal announcement includes four big feature products in which a number of stars and favorites of the screen and stage will be presented. Work has already begun upon this group of pictures. A fifth feature picture will be put in production shortly when Mary Miles Minter finishes her work in "Barbara Frietchie" at the Popular Plays and Players studio at Fort Lee, N. J.

Among the artists who will be seen in the new Metro features are Francis X. Bushman, Beverly Bayne, Emily Stevens, Lionel Barrymore, Henry Bergman, George Le Guere, Valli Valli, Grace Elliston and Edward Brennan. This will mark Miss Elliston's initial appearance upon the screen, after a successful career as a star in spoken drama.

Emily Stevens who appeared in "Cora" and "Destiny; or the Soul of a Woman," two Rolfe-Metro features, will be seen in the "House of Tears," a five-act photo drama.

Miss Stevens will be seen in two characters, that of a girl of twenty-two and a woman of sixty. In one scene these two characters, mother and daughter, appear at the same time in a tense situation. The supporting cast include Henry Bergman, the eminent dramatic character actor.

The picture will be directed by Edwin Carewe, and will be produced by the Rolfe Photo Plays, Inc., for the Metro program.

Valli Valli as Mary Vertrees

In the five part picturization of Booth Tarkington's novel "The Turmoil," Valli Valli will be starred, playing the role of Mary Vertrees. George Le Guere, the master delineator of young men parts on the screen, will be featured with Valli Valli as Bibbs Sheridan, one of the best characterizations ever penned by Mr. Tarkington. "The Turmoil" has been the biggest selling novel for more than a year, and is counted his best work.

It will be directed by Edgar Jones, who has just finished "The Woman Pays," a five-part feature picture in which Valli Valli is starred. The Columbia Pictures Corporation will produce "The Turmoil" for release on the Metro program.

Grace Elliston, best known throughout the United States and Canada for her performance in "The Lion and the Mouse," is the newest star added to the long list of Metro artists. She will make her bow on the screen in a five-act picture which will be produced by the Rolfe Photo Plays, Inc.

This photo drama is from an original script, and is yet unnamed. John W. Noble, who has just finished "One Million Dollars" in which William Faversham was starred, will direct the Elliston production.

Brennan Opposite Miss Elliston

Edward Brennan, who became famous as the Dunbar of Irvin S. Cobb's drama of the screen, and who has since appeared in



EMILY STEVENS

support of Valli Valli and William Faversham, will be Miss Elliston's leading man.

Lionel Barrymore will have the stellar role in the original five-part photo play, "The Passing Throng." William Nigh, under whose direction "Emmy of Stork's Nest," with Mary Miles Minter, was made, is the author of "The Passing Throng," and he will also direct it. The picture will be in five parts and will be produced for the Metro program by the Rolfe Photo Plays, Inc.

After "Barbara Frietchie," Mary Miles Minter's next picture, will be the five-act photo play, "The Green Witch," a picturization of the novel by J. Breckenridge Ellis, also the author of "Emmy of Stork's Nest." The scenes in "The Green Witch" are laid in the Ozark Mountains, as were those of "Emmy." Charles Horan will

direct "The Green Witch" for the Rolfe Photo Plays, Inc., and a master piece for the Metro program is expected.

Three productions are ready for Francis X. Bushman and Beverly Bayne and their supporting company who recently arrived in New York from the Quality Pictures Corporation studio in Hollywood, Cal., but it is not definitely decided which will be put in production first.

They are "Richard Carvel," a picturization of the gripping historical novel of the same name by Winston Churchill; "The Yellow Dove," another picturization from a novel by George Gibbs, which D. Appleton and Company will publish this month, and "Pidgin Island," a Harold MacGrath thriller of international politics which gives Mr. Bushman exceptional opportunities.

Miss Snow Completing "Rosemary"

Marguerite Snow, who is now in California completing "Rosemary, That's for Remembrance," will come East soon with her own company when she will be starred alone in a production for the Metro program.

Edmund Breese will be seen in "The Spell of the Yukon," the third of the Robert W. Service poems picturized for his especial stellar talents.

Mr. Breese has already appeared in "The Song of the Wage Slave" and "The Shooting of Dan McGrew," produced for the Metro program by the Popular Plays and Players. Work on "The Spell of the Yukon" is already under way, but the final scenes of the picture will not be completed until the snow flies.

Three new photo dramas, of a decidedly new type, have been selected for Mme. Petrova, and work will be started on them immediately upon her return from her road tour under the management of the Shuberts.

The new plays which will be directed by Alice Blache, of the Popular Plays and Players, are regarded as exceptionally well suited to the talents of Mme. Petrova.

"Battle Cry of Peace" in Seventh Week at New York

Children's Matinees a Feature at Vitagraph Theatre—Patriot Picture Shown in Chicago on 18th and Is Scheduled for Presentation in Boston on November 1

"THE BATTLE CRY OF PEACE." Commodore J. Stuart Blackton's heart-stirring picture story of the possible results of an American invasion through unpreparedness, will begin its seventh week at the Vitagraph theatre on Sunday, October 24.

The steadily increasing advance sale gives conclusive evidence of the interest, both laymen and men of army and navy circles take in this Vitagraph production, and present indications point to an uninterrupted run for some time to come. Not only does the lesson it teaches attract grown-ups, but the younger generation were so insistent for a chance to see it and profit by its appeal, arrangements were

consummated whereby there will be a children's matinee Saturday mornings.

Since the inauguration of this extra performance, parties of Boy Scouts have been prominent in the attendance. Commodore Blackton completed arrangements to open this film story in Chicago, where it had its initial showing at the Olympic theatre on Monday, October 18.

Boston is the next large city in line, and on Monday, November 1, "The Battle Cry of Peace," will be installed in the Majestic theatre for a run. Already the Hub City has shown unusual interest in its forthcoming production and the number of written requests for seats already assures it an extended engagement.

LIBERTY AFTER DUPESTER OF "AMERICAN GENTLEMAN"

The Liberty Motion Picture Company, Germantown, Philadelphia, has suffered from the activities of "dupesters," who have put on the market pirated copies of "An American Gentleman," the five-reel feature lately brought out by the company. The Liberty people declare that these fraudulent pictures are offered at impossible prices. In some instances exhibitors already signed for the genuine prints have cancelled their orders.

The Liberty Motion Picture Company is making efforts to get on track of the men responsible for the pirating of "An American Gentleman," and declares its intention of seizing all spurious copies of the subject wherever found. The exchanges handling the prints received from the Liberty Motion Picture Company will upon request show prospective buyers their contracts made with the company for distributing "An American Gentleman."

Tuchman, Little Feller, Measures Up to Big U Job

New Secretary to President Laemmle Joins Ranks of Small Men, in Height Only, Who Do Worth While Things for the Company

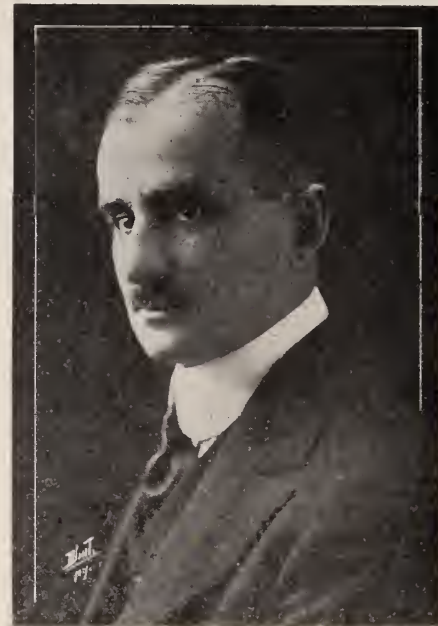
FILLING the vacancy left by George Kann, now of Universal City, is Albert Tuchman, who is now secretary to President Carl Laemmle.

Mr. Tuchman has only been in the film business a year. He went with the Universal a few months ago, from the mercantile business, in which he had been very successful.

When he joined the Universal forces he was made manager of the Victor-Universal studios. Before many months had elapsed Mr. Laemmle made him his financial secretary. When it was announced that George Kann was going to Universal City, Mr. Tuchman, who is a little man, was suggested as the man to fill the vacancy. He was offered it, and he accepted.

Curiously enough, it is the little men who accomplish the big things in that

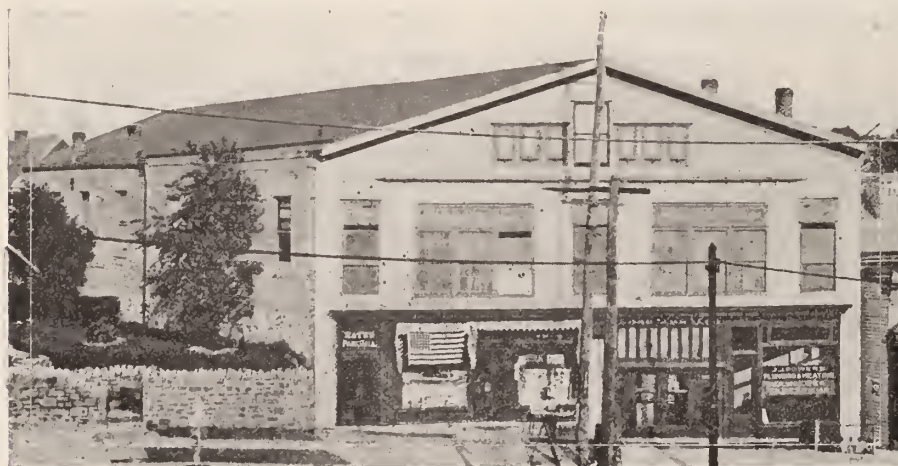
organization. First comes President Laemmle. He is a man who stands just under five feet and his vice-president, Robert H. Cochrane, is just a little over five feet in height. Then comes Joe Brandt, who is just tall enough to look over Presi-



ALBERT TUCHMAN

December 15 Date Set for First Plimpton Epic Film

Company Secures Studio in Yonkers, N. Y., and Will Begin Production November 1. Featuring Gertrude McCoy in "A Mystery in Black and White"



NEW STUDIO OF PLIMPTON EPIC FEATURES, YONKERS, N. Y.

PREPARATIONS for the beginning of actual production of feature pictures were completed by the Plimpton Epic Pictures, Inc., this week. Horace G. Plimpton, president of the company, announced that a studio has been secured in Yonkers, and is now being fitted up with the most modern appliances and apparatus.

The building is a two-story structure, with shops on the street floor, and a large hall above, formerly used for dances and receptions. It is this hall, measuring 50 by 100 feet, with windows on all four sides, which is being fitted up as a studio. A large battery of Cooper-Hewitt lights is being installed, and artificial illumination will be relied upon for most all the work.

Duncan McRae, brother of Bruce McRae, the actor, and for several years a director of the Edison studios, has been engaged as director, and severed his connection with the Edison company October 16. Gertrude McCoy has been engaged as the leading woman, and will be starred in all the Plimpton productions.

The first picture to be produced by the

new company will be "A Mystery in Black and White," by Wallace Irwin. Work on this will commence on November 1, and it is hoped to have the film ready for release through the Authors Film Company, about December 15. The second subject will be "By Post Register," by Reginald Wright Kaufman, and the third "The Peacock's Eye," by Frederick Arnold Krummer.

"All these stories were written especially for us," said Mr. Plimpton, this week. "We have had to pay the price for them, but they are worth it. We have three more in view, and we expect these six subjects will keep us busy for six months. We are not in the market for scenarios, as we are going to select our material carefully from known resources.

"We are going to make Gertrude McCoy our one star. We are going to concentrate our efforts on her, and will maintain no stock company, preferring to cast for each picture separately. We are full of enthusiasm and are confident that a high class product, such as we propose to offer, will be appreciated by an immense public."

dent Laemmle's head. His brother Al, in charge of the booking of the Universal special features, is his twin in height. "Nat" Rothstein, advertising manager of the big company, is only five feet six. M. H. Hoffman, general manager of exchanges, is just five feet. Paul Gulick, who is the editor of the Universal's weekly magazine, is another Universalite who measures up to his colleagues. Julius Stern, manager of all the Universal studios in the East, is another who can hardly touch the five-foot measure.

BANNER AND LIBERTY BUSY AT SAN MATEO

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 18.

The studio of the Liberty Film Company at San Mateo has an extremely busy appearance by the presence of the Banner and the Liberty producing companies. The Banner, composed of R. H. Mouser, who is known as Bill Stinger, Harry Seigel, comedian; Myrtle Pippin, leading woman; Bertha Brown, character woman, and J. B. Walker, camera, has completed a number of one reel comedies in the last few weeks, and included in this list are "Brave Bill," "Eliminating Archibald," "Teasing Tiny," "The Cook's Count," "Bill and Phil at the Dairy," and are now adding the finishing touches to "Tenderfoot Sand" from a western poem written by Mr. Mouser. Mouser weighs about three hundred and fifty pounds, and claims the distinction of being the biggest man in pictures.

The Liberty company is making two reel subjects featuring Sadie Lindblom.

LIQUIDATOR FOR UNITED PROGRAM IN LOUISIANA

Paul L. Ford, of New Orleans, manager of the United Program Film Service of Louisiana, has been appointed liquidator for that company. This will affect the offices in New Orleans, Memphis and Atlanta. Recently the New Orleans office of United Film has been handling only independent films, since their regular service has been discontinued all over the country.

It is not known yet whether the United Program will close their offices in New Orleans, but Mr. Ford is expected to make an announcement shortly.

EMILY STEVENS, NOW ON STAGE, TO REAPPEAR FOR ROLFE

Emily Stevens, who appears in the leading role in "Destiny," of "The Soul of a Woman," is scoring a personal success in "The Unchastened Woman," a dramatic offering of the speaking stage, in which she is being starred at the 39th street theatre, New York City.

But she will not be won entirely away from the screen, for she will soon be seen in another Rolfe-Metro feature.

"SPIKE," ALIAS CHARLES INSLEE, IN KALEM COMEDIES

"Spike," whose name in real life is Charles Inslee, is a new character who makes his bow in Kalem's new comedies. He has already appeared in two of the series of mirth producers.

Anna Held, in Silent Drama, Signing with Morosco

French Comedienne, Who Made First American Appearance on Speaking Stage in "A Parlor Match," Will Be Seen in Picture on Paramount Program in February

THE prize announcement during the past week in both motion pictures and theatricals involves the acquisition to the film world of Anna Held, the in-



ANNA HELD

ternationally famous musical comedy star who has just arrived in this country from abroad, as a result of the efforts

Bahama Scenes for Pathe-McCutcheon Story Finished

Jose Company Returns from Islands with Episodes Taken in Backgrounds of Tropical Luxuriance for "Nedra," Best Seller Full of Romantic Situations



GEORGE PROBERT AND FANIA MARINOFF IN A SCENE FOR THE PATHE PRODUCTION OF "NEDRA," TAKEN IN THE BAHAMAS

EDWARD JOSE, the Pathé producer, has just returned from his trip to the Bahamas with his "Nedra" company, and a batch of interesting stories. With him were Margaret Greene, George Probert, Fania Marinoff, Craufurd Kent and a swarm of "extras."

Readers of the book "Nedra," by George Barr McCutcheon, will remember that the hero and heroine are wrecked on an island where they are made king and queen by the natives who never before have seen a white man. There is also a stirring battle between the friendly natives and hostile tribe in which the good generalship of the white man decides the victory.

Mr. José employed in these battle scenes some 2,000 of the native Bahaman blacks and found to his surprise that they acted their parts well. One scene, particularly effective, shows the defeated savages jumping from a lofty cliff into the ocean. The cliff used in the scene was some 150 feet high, but the colored actors plunged from it as though it were their own doorstep.

As the huge mob of colored people went from place to place to the different locations they formed into military ranks and sang "Tipperary." The rousing chorus from so many throats attracted great attention, it is needless to say and every one in the islands soon knew José's players.

A British warship was lying in the harbor of Nassau and its officers extended many courtesies to the players, permitting them to take pictures on shipboard and entertaining the company.

POSTAL TELEGRAPH, LOS ANGELES, HAS MOTION PICTURE SERVICE

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 18.

The importance of the motion picture industry in Los Angeles has caused the Postal Telegraph Company to add a special department to their service to be known as the motion picture department. C. W. Slater, formerly connected with the Mutual exchange at Oklahoma, has been placed in charge of this.

Special operators are used for motion picture company messages to insure more speedy service.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade.

We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

EXHIBITORS: DEMAND SERVICE FROM YOUR NEWSPAPER, AND USE THE CHICAGO DAILY NEWS AS A SPLENDID EXAMPLE

Reproductions of Advertisements (size reduced) Printed by The Chicago Daily News Directing Its Readers' Attention to Photoplay Advertising and Publicity in Its Columns.

Finding a "Movie"

When you are planning to go to the so-called legitimate theater to see a drama or a musical comedy, and haven't made up your mind just what you want to see—what do you do?

Don't you turn to the theater advertisements in the daily newspaper and then pick out the play you like best?

Why not do the same thing when you want to go to the "movies"?

The Daily News every day prints the advertisements of the leading motion picture theaters under the heading "Motion Picture Theaters." There you will find listed practically every "movie" entertainment you are likely to be interested in. This will save you the trouble of telephoning the theaters in your neighborhood to find out what is appearing there to-night, and the greater trouble of walking to the different theaters and looking at the billboards.

Or if you want to go to the more pretentious "movies" in one of the loop theaters, you will find the programs of the leading houses in the loop listed in The Daily News.

So when you think of "movies" think of the advertisements in The Daily News under "Motion Picture Theaters."

The wonderful hold of pictures on the public justifies the printing by a newspaper of such an advertisement as the above. The Daily News is merely doing what every city newspaper ought to do.

NOT only should exhibitors see to it that their newspapers give motion pictures full recognition, by the establishment of photoplay departments, but they should also tell the newspapers a few things about service.

Service to the newspaper reader—and service to the exhibitor.

On this page exhibitors will find ammunition for attacking the papers from this angle. Look at the reproduction of two "house" ads., used by the Chicago Daily News to drive home to its readers the value of its excellent picture department. These ads are three columns wide, and the full page in depth.

The Daily News is not content merely to publish screen advertising and news. It is bent upon giving its readers and its advertisers maximum service in the matter. So the Daily News prints large, cleverly written ads of its own, directing attention to its picture department. Chicago exhibitors benefit immensely by them—benefit immensely, that is, because the Daily News has an enlightened, progressive policy with regard to pictures.

Study these ads. Study their typographical make-up, their phrasing, the whole tone in which they are built.

Tell your newspaper what the Daily News is doing. When you talk the photoplay page, also talk service on the part of the newspaper along the line blazed by the Daily News. Make the newspaper understand that you will not be satisfied with anything less. If the newspaper is alive to its own interests it will see at once the benefit it will itself derive from giving you service.

And don't forget that you have your part to do, in furnishing the newspaper with real news about the pictures showing and to be shown in your town. The newspaper is after news, and there is plenty of news in facts about players and pictures.

Finally, use your influence to get as many theatres as possible represented in newspaper photoplay advertising. See that your own theatre is represented by effective copy.

Don't forget the value of co-operation with your fellow exhibitors. There is plenty of room in the motion picture business for all exhibitors conducting high-grade theatres. Let your newspaper know that all the exhibitors in your town are in earnest about obtaining the greatest possible results from newspaper advertising.



"Here is The Daily News, mother! Please pick out the 'movie,' so we will know just what to ask daddy to take us to to-night when he comes home."

This is a typical scene in hundreds of Chicago homes. More and more families every day are appreciating the convenience of the "movie directory" formed by the advertisements in The Daily News listed under "Motion Picture Theaters."

Practically every leading motion picture theater in Chicago advertises there. You can readily find the show in your neighborhood that appeals most to you without the trouble of even telephoning the different theaters, much less walking to each theater to see what is displayed on the billboards.

Read the "ads" under "Motion Picture Theaters" to-night and see what a convenience they are.

This cleverly written appeal to newspaper readers is a direct boon to Chicago Exhibitors. It increases the value of their ads, one hundred per cent., because it is written from the exhibitors' angle.

NEW FOX-SURATT HAT ADVERTISES "SOUL OF BROADWAY"

Fred Miller, manager of Miller's theatre, Los Angeles, showing Fox films, and William Alexander, special representative of the William Fox Corporation, are responsible in a measure for a new style hat introduced by the largest department store in Los Angeles. The name of the hat is the Fox-Suratt.

Mr. Alexander displayed a number of pictures of Valeska Suratt, stills from the current Fox production, "The Soul of Broadway." These pictures were seen by a designer of the department store who immediately asked for permission to make duplicates of the creation of Miss Suratt, and this permission was granted. Following a number of pictures in the fashion pages of Los Angeles papers, together with an attractive window display in the department store, there were a number of calls for the hat, and the manager of the millinery department of the store is very enthusiastic concerning prospects for exceptional sales.



"THE SOUL HAT" AS WORN BY VALESKA SURATT, AND AN ADMIRER

At the theatre slides are shown advertising this new hat and the department store is co-operating with the theatre by advertising the production "The Soul of Broadway," and the fact that it will be shown at Miller's theatre.

CABBAGES SOLD BY GROCERS HERALD "MRS. WIGGS" FOR EXHIBITOR

One of the attractive new theatres of Iowa is the Allerton, at Independence, of which Frank Knee is proprietor and manager. The theatre seats 500, is made with the very latest lighting and ventilating systems, with exit and entrance arrangements of the best.

It opened last week with "Mrs. Wiggs of the Cabbage Patch," the World feature, and the house was filled.

On every cabbage head sold by Independence grocers for two weeks Mr. Knee had pinned a notice of the coming show, and the notice was delivered along with the grocery order. Out in front of his theatre was a huge cabbage head.

"Of course the story centers about houses, not real cabbages, but the name was a good advertiser," was his explanation.

The use of the cabbages, of big twenty-four-sheets and the local newspapers by Mr. Knee made the show a big success, and gave the theatre the start he had dreamed for it.

EFFECTIVE ILLUSTRATIONS FOR THE HOUSE ORGAN

EXHIBITORS may take a hint on the subject of artistic house organs from the weekly program of the Calhoun theatre, Minneapolis, the front

HOUSE ORGAN SERIES NO. 4: ARTISTIC ADVERTISING



cover and inside back cover of which are reproduced in reduced size on this page.

Coming Soon to the CALHOUN THEATRE



The Darling of Them All MARY PICKFORD In Her Greatest Triumph "RAGS"

(Top) FRONT COVER, (Bottom) INSIDE BACK COVER OF THE WEEKLY HOUSE ORGAN OF THE CALHOUN THEATRE, MINNEAPOLIS

Two photoplays are heralded by these two illustrations: Hazel Dawn in "Niobe" and Mary Pickford in "Rags."

The great value of this method of advertising is that each illustration tells a story in itself, at once arousing the reader's interest in the photoplays. No long-winded descriptions are necessary. The power of suggestion is used instead. This is the secret of successful publicity.

Mechanically also, these covers are excellent. A good grade of India stock, with a delicate brown ink, is used, bringing out both figures in bold relief.

NO EXCUSE FOR VULGARITY IN ADVERTISING

MOTION PICTURE NEWS receives each week specimens of live advertising used by exhibitors the country over.

Much of this publicity is clever; all of it shows enterprise. Ninety-nine per cent of it is also free from vulgarity of any sort.

One exhibitor, however, has thought it necessary to depart from this all but universal rule of decency. He is the proprietor of the Victoria theatre, Rochester, N. Y. His house organ—a small, four page circular—bears the following on its first page:

"Victoria Theatre Prescription."
"How to Get Rid of Worms."

The next two pages are occupied by a crude cartoon showing a caricature of one of the most famous screen comedians fishing from a dock. The topline reads: "Fishing for (Live Varieties) for the Vic." The idea seems to be that the fisherman is getting rid of bait by fishing for good pictures for the theatre in question.

This advertising is not clever. It will not benefit the exhibitor. From every standpoint, it cannot be too severely condemned.

The motion picture business is big enough and animated enough to offer plenty of ideas without resort to vulgarity in the slightest degree.

THE WEEK'S BEST LIVE WIRE STUNT

At its showing of Chapter 20, "The Diamond from the Sky," the Palace theatre, Santa Barbara, Cal., distributed two thousand envelopes containing bits of negative saved at the studio of the American Film Company several weeks for the purpose.

These pieces of real film covered about eight chapters of the serial yet to be shown at the Palace.

Enclosed in the envelope also was a neatly printed card giving patrons these "Film Facts":

"Sixteen such pictures make one foot of film. One foot is run each second. Average length of a reel, 1,000 feet—that means 16,000 pictures. If you don't believe it, count 'em on the screen."

"Your photographer can make a print or enlargement from the enclosed negative worth sending to distant friends. Tell them it was made in Beautiful Santa Barbara."



The
UNIVERSAL
announces

*England's most
Distinguished
Character actor*

A FIVE ACT
film drama

—Based on his—
most famous Coster
Characterization

BOOK

this Five Act
Masterpiece

Write or Wire
your nearest
**UNIVERSAL
EXCHANGE**

Albert Chevalier

Supported by

Florence Turner

"My Old Dutch"

IN "MY OLD DUTCH" you see the wonderful character actor, Albert Chevalier, at his best. He is known to millions upon millions of people. Here is a Broadway Feature production for which any Feature concern would charge you anywhere from \$25 to \$65 per day, and even up to \$65 per day this price would NOT be too much. Considering the distinguished talent of Chevalier and Florence Turner, the sets-production costs and money-getting power of this great play, no price is too high. Here's a production that surpasses the average Broadway Feature, yet you can get this Broadway Universal Feature ON THE REGULAR UNIVERSAL PROGRAM. You've got to pay extra for it, yet this extra cost is small compared to what the Feature concerns ask for a feature nowhere near the quality-hugeness nor class of "My Old Dutch" with Albert Chevalier and Florence Turner. By signing up for the regular Universal Program you get ALL these Universal Broadway Features, enabling you to put your Theatre on a par with the finest Feature Photo-play house in your town. Write or wire your Exchange NOW.

UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - NEW YORK

AMONG THE EXCHANGES

PATHE'S NEW PROJECTION ROOM AN EXAMPLE OF WIDE AWAKE ACTIVITY IN CRESCENT CITY

PATHE is the first New Orleans exchange to inaugurate a projection room for the convenience of customers. Under the administration of Raoul Junet, Pathé's new manager, the projection room now being built promises to become a real feature of their new headquarters in Common street. It is confidently predicted that the other Crescent City exchanges will fall in line with Pathé's progressive lead.

C. Henriques, manager of the Rex Photoplay Service Company, one of the newest entrants into the New Orleans exchange field, was in New York on October 15. He sailed from that port to Havana, Cuba, where he goes in the interest of the new company, which is doing a large export business.

C. E. Tandy, general manager of the Southern division of the Paramount Pictures Corporation, with headquarters in Atlanta, was a visitor in New Orleans last week. He reports business good.

The New Orleans exchanges are still suffering from the effects of the recent hurricane. At least two theatres in New Orleans have discontinued their service on account of the fact that their places were blown down. In the country, especially in the Gulf Coast section, the damage to picture houses was very considerable.

Pathé's new exchange is carrying one of the largest poster stocks in the city, two entire rooms being given over to classified files of the posters. Pathé's "Neal of the Navy," which is being shown at seven New Orleans houses and about ten houses in districts immediately surrounding New Orleans, has beat every serial so far, according to General Manager Raoul Junet. The story is running in *The New Orleans Item*. The new adventures of the irrepressible Mr. Wallingford are being run in the New Orleans *Times-Picayune*, and will be seen in motion pictures at the houses of the Pearce syndicate, J. Eugene Pearce having closed a contract with Mr. Junet last week. The Bray cartoons are in such great demand that Mr. Junet has ordered new prints of each subject.

S. T. Stephens, manager of the New Orleans office of the Fox Film Corporation, has "put over" a "scoop" that promises to stand as the best of its kind for some time to come.

Knowing the tremendous advertising value of the motion picture, "The Soul of Broadway," featuring Miss Valeska Suratt, Maison Blanche, the largest department store in the South, in New Orleans, has purchased replicas of Miss Suratt's headgear. New Orleans women were eager purchasers. It is a well-known fact, of course, that Miss Suratt's sumptuous wardrobe calls for a

new hat for every forty feet of film. Also, the Maison Blanche Company knew that every woman who saw the film, "The Soul of Broadway," would want at least one of Miss Suratt's hats. So the company entered into a contract with Mr. Stephens to carry his posters in their large Canal street store.

"The Soul of Broadway" is due for its initial New Orleans presentation at Pearce's Tudor theatre on October 20, and an S. R. O. sign for the entire engagement is freely predicted. As a special feature, J. Eugene Pearce, general manager of the Pearce syndicate, will have young women ushers wearing replicas of Miss Suratt's headgear.

Louis Santikos, owner of "Three Weeks" rights in Louisiana, Arkansas, Texas and Oklahoma, was a New Orleans visitor last week. "Three Weeks" played a return engagement in New Orleans last week.

VALUE OF FIRST CLASS MEN PROVED BY KLEINE-EDISON IN SELECTION OF BRANCH MANAGERS

THE value of having first class men to handle their pictures and the value that the latter carry is proven by Kleine-Edison in selecting their branch managers. They have invaded the executive offices of the leading theatrical magnates. Their latest addition is Howard Gale, manager of their New Orleans office, who was installed in that position several months ago. Previously they have taken Will Raynor for their New York office, Ben Simpson for their Atlanta office, and Charles Thall for their Minneapolis branch.

Howard Gale probably is one of the best known men in the theatrical profession, for he has served in all its branches, as press agent, advance man, and finally as producer. He was connected with the Hoyt shows three years ago, but more recently was with Joseph M. Gaites in advance of "The Three Twins," "Thais," "Little Johnny Jones"; and with Cohan and Harris ahead of "Get Rich Quick Wallingford," "Stop Thief," "Broadway Jones" and others.

Gale is well known to the newspaper staffs. He has been with a number of leading metropolitan sheets, including the New York *Telegraph*. He was one of the firm of Gale and Harris that had several attractions playing the leading theatres last season. He was instrumental in bringing Alfred Head, now dramatic editor of the New York *Herald*, into the theatrical profession, as he had Mr. Head placed with the Cohan and Harris forces, but as the *Herald* made Mr. Head such a liberal offer, the latter returned to newspaper work.

During the showing of the Fox Film Corporation's "Regeneration" at the Plaza theatre next week, that house will deviate from its five-cent policy, for the first time in months, and will charge ten cents.

Joseph Klein, manager of the Southern division of World Film, is this week in Dallas, Tex. In that city he will give his personal attention to the World branch.

Herman Fichtenberg has signed a contract with Maurice F. Barr, manager of the New Orleans office of World Film, for World and Equitable features at all of Mr. Fichtenberg's New Orleans and Houston houses. It is understood that his Pensacola and Vicksburg houses shortly will install both services.

C. F. Swerwin, special representative of the Fox Film Corporation, and Sam Demmon, Jr., assistant manager at Atlanta, the Southern headquarters, were recent visitors in New Orleans. They found that the New Orleans office had ordered two prints of every Fox feature, so great is the demand.

The appointment of Mr. Gale is a good illustration that the picture companies intend to place at the head of their offices, high class men to handle a business that is growing by leaps and bounds. The high class pictures being manufactured today certainly demand the attention of competent managers who have the ability of not only convincing the exhibitor, but of being able to convey an idea of the class of pictures that his firm is manufacturing to the public as well.

George Kleine was one of the first to see the advantage of having good men with pleasing personalities and ability at the head of his offices, and there is little doubt but that Mr. Kleine's policy is a splendid one.

E. AND G. TO HANDLE ASSOCIATED RELEASES IN NEW YORK

William Weisfeld, vice-president and general manager of the E. & G. Film Service, Inc., located at 110 West 40th street, New York, Room 603, has closed a profitable contract with the Associated Film Sales Corporation for their program for Greater New York, Northern New Jersey and Connecticut.

Mr. Weisfeld has chosen Monroe Isen, who is well known to the moving picture trade, and recently in a similar capacity with the Universal, as his assistant. Mr. Weisfeld has placed him in the entire charge of the new program.

The first release for exhibitors will be ready on Monday, October 25.

FOX, INVADING CANADA, PUTS IN BRANCH AT MONTREAL

The William Fox Film Corporation has invaded Canada and found its welcome extraordinarily widespread and hearty. Winfield R. Sheehan, general manager, returned this week to the home offices at 130 West Forty-sixth street, New York City, after having spent several days in the completion of the final arrangements for the opening of the first branch office in the new territory at 322 St. Catherine street, West, Montreal.

Mr. Sheehan reports that his most sanguine expectations were outdone in the eager demand expressed by exhibitors for the William Fox once-a-week feature productions. From all over Quebec, Ontario and New Brunswick the news of the establishment of the William Fox agency was received with joy by moving picture theatre proprietors who face the necessity of providing the best the market affords and the public craves in the present war-stricken condition of the provinces, and who see a vision of greatly increased receipts in the Canadian installation of the service which has enriched their brothers of the United States.

Mr. Fox will rapidly extend his branch offices westward. Soon a chain reaching from the Pacific Ocean and including every consequential Canadian city will have been installed.

DURNING NEW ORLEANS HEAD OF GREATER N. Y. FILM RENTAL

Sam Dembow, Jr., assistant district manager of the Fox Film Corporation, at Atlanta, Ga., paid a flying visit to New Orleans October 16 and installed Al Durning as manager of the Greater New York Film Rental Company. This selection is bound to prove a popular one, as Mr. Durning is one of the most popular members of film row in New Orleans. "Uncle Al" is the soubriquet which undoubtedly will stick to him in his new connection.

Mr. Durning formerly was assistant manager of the United Program Film Service of Louisiana, and assistant manager of Warner's Features. He announces that the offices of the Greater New York Film Rental Company will be domiciled for the present with those of the Fox Film Corporation, 832 Common street.

CHANGES IN UNIVERSAL AND MUTUAL PERSONNEL AT CHICAGO

F. J. Flaherty, formerly connected with the Chicago Universal Standard exchange in the capacity of manager, assumed the management of the H. and H. branch of the Mutual Film Corporation last Monday.

A. J. Normal, formerly manager of the H. and H. Mutual branch, of Chicago, has been transferred to the Wabash branch of the Mutual forces as assistant to General Manager B. N. Judell.

The following theatres in Chicago's metropolitan district have contracted for Triangle service: Avenue, Band Box, Star, Gold, Hamlin, Lakeside, President, Vista, Regent, Biograph, Terminal, Linden, and Logan Square.

BIG BOOKINGS FEATURE WEEK IN QUAKER CITY'S HUSTLING FILM OFFICES

WITH the advent of Oscar A. Morgan, the new special press representative of the Paramount Pictures in New York and Philadelphia, the latter office known in the Quaker City as The Famous Players Exchange, has taken on a still busier aspect than its usual lively one. A new office has been built for Mr. Morgan and another stenographer added to the already large corps. Owing to recent heavy increase of business, several new employees had to be added to other departments.

That Harry Scott, the new manager of the Klein Edison offices in Philadelphia has already attained popularity amongst the exhibitors, is shown by the amount of business in this office which in the last four months has achieved a record of four hundred per cent. increase. Mr. Scott modestly attributes the foundations of this success to his predecessor, H. A. Bugie. The bookings on "The Magic Skin" and "Vanity Fair," the latest releases of the Kleine Edison, are reported as phenomenal.

Austin Interrante, in charge of the Greater New York Film Rental Company's interests, is also managing the Variety Film Corporation's releases. This is a New York concern, of which Louis Rosenbluth is president, and furnishes three, four and five-reel features. These two companies keep Mr. Interrante hustling, and to good purpose, as a decided increase in booking is shown since his installation.

Harry Schwalbe, manager of The Electric Theatre Supply Company, took a short business trip to New York last week.

George Beihoff, manager of the World Film, is delighted that the new Metropolitan Opera House program is running the Equitable release "The Better Woman," with Lenore Ulrich, all this week, following close on opening week when "Salvation Nell," a World picture, was the attraction.

The Philadelphia Animated Advertising Company, of which Mr. Greenwalt is manager, and which is allied with the Stanley interests, has the contract for suffrage slides. These slides, five in number, will be used by Pennsylvania suffragists in their campaign, and will be shown in ninety theatres throughout the state until election time.

J. E. Hennessey, the newly installed manager of the Fox Film offices, is gratified at the rapid increase of business in the past few weeks. A new feather in his cap is the contract just closed whereby all the Market and Chestnut street houses with the exception of the Stanley (which is already tied up) will use Fox features for a year. Excitement is rife in the office over the forthcoming Fox "Carmen" with Theda Bara in the title role. A private showing will be given to the press representatives as soon as the film arrives in the Quaker City.

J. D. Clark, president of the Metro Exchange, says the best news he knows is that his baby girl, little Jean, weighs twelve pounds. Incidentally, he is not sorry to report a great boom in Metro business. "The Final Judgment," with Ethel Barrymore, will have its initial Philadelphia showing at the Regent theatre in a few days. After this the film is booked solid for forty-two consecutive days.

After this the film is booked solid for forty-two consecutive days.

About one hundred and sixty-five theatres in Eastern Pennsylvania use the Metro program. To all of these houses the Philadelphia exchange distributes weekly a thousand copies of the *Metro Pictures Magazine* for free circulation among the patrons of the theatres.

The Bushman reel, showing the popular actor at the Exposition, taken on nine hundred feet of film, is likewise given free to every theatre using Metro program.

George W. Bennethum, of the Fairmount Feature Film Exchange, has just announced that this exchange will in future handle the Universal Broadway Star features, which are now being released in the regular Universal service.

"The Broken Coin" series, from Universal regular service, is reported to be the most successful continued photoplay that has come to Philadelphia. Many exhibitors in the territory are eagerly booking it.

FAMOUS PLAYERS OPENS BRANCH IN INDIANAPOLIS

The Famous Players Film Service has opened a branch exchange office in rooms 618-19-20, Occidental building, Indianapolis, to distribute films in central Indiana.

The offices are up-to-date, furnished with quartered-sawed oak desks, excellent light, and located in the heart of the business district, within a short distance of both the traction and union stations. The shipping room will be located at 120 West Maryland street, on the second floor of the Indianapolis Bill Posting Company plant. Films will be ready for distribution about October 25.

Samuel Plame, the new branch manager of the exchange, is very optimistic about obtaining Paramount business in Indianapolis and central Indiana. He says he hopes to have at least twelve theatres in Indianapolis showing Paramount pictures by January 1.

TRIANGLE READY TO OPEN BUSINESS ON COAST

The Triangle Film Company is now ready to commence business on the Coast, offices having been established in the various distributing centers and early bookings arranged. The announcement is made that in the San Francisco territory the first releases will be made during the last week of the month.

FOX REPRESENTATIVE VISITS COAST

William Alexander, a special representative of the William Fox Film Corporation, visited the San Francisco offices of this concern recently, and after looking over the local field and enjoying the Exposition, left for Seattle and the Pacific Northwest.

LARGE QUARTERS FOR INDIANAPOLIS WORLD FILM OFFICE

W. A. Ratz, manager of the Indianapolis office of the World Film Corporation, the first large exchange to open an Indianapolis office, has announced that since the change from one to two releases each week by the World company, and the prospect of releasing three each week after January 1, it has been necessary to enlarge the offices of the World company in Indianapolis.

The World's offices are in the Willoughby building, one of the few buildings in the downtown district where films can be handled. The World company has leased the entire third floor of the Willoughby building, which will give the World about three thousand five hundred feet of floor space to be used for general offices and shipping room.

The World also is figuring on a projection room.

Mr. Ratz has announced that G. N. Montgomery, who was recently sent to the Indianapolis office of the Mutual Film Corporation, from New York, as a special representative to take charge of the Mutual Masterpictures, has been appointed a special traveling representative of the World in Indiana, traveling out of the Indianapolis office.

D. W. Vandawalker, Jr., who has been assistant to Robert Lieber, with the General Film Company's Indianapolis office for the last three years, has been appointed as assistant manager to Mr. Ratz, of the World's Indianapolis office.

MUTUAL MANAGER SENDS OUT BIDS TO ROTHAPFEL BANQUET

C. G. Powell, manager of the Mutual Film offices in Philadelphia, sent out over three hundred invitations to exhibitors in that city and nearby towns, to attend the banquet on Thursday evening which was rendered S. L. Rothapfel, who is touring the United States with the special purpose of talking to exhibitors. This tour has been arranged by the Mutual Corporation for the special benefit of exhibitors in general whether using the Mutual program or not.

Philadelphia theatre men responded in goodly numbers to this opportunity of getting some valuable points at first hand. Several managers of well-known picture houses even came from a distance to be present at this affair.

The dinner was given at the Continental Hotel. Mr. Rothapfel was the only speaker, his subject being "A Message of Success." After the speech an exhibition of Mutual pictures was in order.

LITTLE CITY WILL SEE "DIAMOND" BY GRACE OF R. R. HEAD

"I have placed 'The Diamond from the Sky' in most every town in Indiana that boasts of a picture show," says J. G. Conner, representative of the North American Film Corporation, with headquarters in the Indianapolis office of the Mutual Film Corporation, "and am now giving my attention to towns that are not on the map or connected with railroads.

"Last week I had the pleasure of hooking

a small town in the northwestern part of the state by the name of Bringhurst, with a population of 150.

"Passenger trains did not stop there, all express being handled by freight trains. In order to supply service in time for showing and without great loss on each shipment, I made special arrangements with the president of the Pennsylvania Railroad, to have the morning local passenger train take care of the shipment each week, which greatly pleased the managers of the theatre, Lane and Platt."

EXCHANGE PROBLEMS DISCUSSED AT QUAKER CITY GATHERING

The new organization of Philadelphia managers, the Philadelphia Film Exchange Manager's Club, now numbers twenty-one, representing nearly every prominent exchange in the city.

At the last meeting of the club, at a dinner at the Continental Hotel, fifteen members were present.

After the social hour, a conference on the problems that are confronting the exchanges was held. The members feel that much good has already resulted from the club, even in the few months that have elapsed since its formation, especially in the questions relating to the prompt payment of film rentals.

PROMOTIONS FOR TWO CANADIAN UNIVERSAL EXCHANGEMEN

James Finch, for some time roadman for the Canadian Universal Film Company in Toronto, Can., has been appointed to the managership of the Vancouver office of this firm and left to take up his new duties on Sunday, October 10.

O. Gurney, accountant and auditor of the Canadian Universal Company in Canada, has been appointed travelling auditor for the Universal Company in both Canada and the United States. He will assume his new position very shortly.

GIRLS PERISH WHEN FIRE DESTROYS ATLANTA MUTUAL EXCHANGE

Fire started by a blown out fuse destroyed the Mutual exchange in Atlanta, October 16. Several girls perished in the blaze, and several others were injured, some fatally.

The Mutual's Southern headquarters and stock room occupied the entire second floor of the building.

Hundreds of films were stored on the floor used by the exchange. The total amount of loss occasioned by the fire is said to be about \$500,000.

WALKER, SEATTLE, MAKES EXTENSIVE TOUR OF EXCHANGES

A. W. Walker, general manager of the United Film Service of Seattle, is taking a combined business and vacation trip. After spending a couple of weeks in Minneapolis, Mr. Walker will visit various exchanges in the East, with the object of securing additional service for his company and observing trade conditions.

The United has offices in Seattle, Spokane, and Tacoma, Wash., and Portland, Ore.

DETROIT KRITERION WELL EQUIPPED TO HANDLE ASSOCIATED

When the Detroit Kriterion Film Service, Inc., was organized, it became apparent that no expense would be spared to make their offices the most complete, and their employees picked from the best, making a very desirable combination to handle the Associated Program. The corporation has as its chief executives, Otto Seestedt, president; Charles Wesch, secretary and treasurer; and Ralph E. Peckham, vice-president and general manager, who know the moving picture game from all angles, the last two named having been part owners in the Universal Film Company's Detroit and Toledo offices.

The Detroit office of this company takes in three floors as follows: Main floor, general offices, supply room, inspecting and shipping room; second floor, sixty-foot exhibition room, decorated with flowers and finished with color scheme of ivory and gold. Along both sides of room are sixes and threes of latest releases. The floor of this room is matched wood for dancing. One hundred and fifty people can be seated comfortably in projection room. At front on same floor is a large comfortable room for directors. The third floor is for all advertising matter with fully equipped mounting room.

The Toledo office has ground floor location and is also complete in every detail. Both offices are centrally located in the business districts of both cities.

POLICE SLEEP WHILE FILM THIEVES FLOURISH IN PITTSBURGH

The stealing of films has been going on among the exchanges in Pittsburgh for a number of weeks, and it is almost a daily occurrence reporting to the police station that films are missing.

The latest victim in this respect has been the General Film Company, in Fourth avenue, Pittsburgh. This company has been a victim a number of times and recently the company lost a dozen films in one evening.

The Pittsburgh police department does not seem to make any attempt to stop the thefts and have not, to the present time, made any arrests in connection with the stealing of films.

It is said that a plan is under way by the exchanges to organize an association for the apprehending of persons who are at the bottom of the stealing, as it seems to be an organized gang that is operating in Pittsburgh.

LOS ANGELES UNIVERSAL MANAGER ON 1500-MILE AUTO TOUR

D. S. Markowitz, manager of the Los Angeles Universal exchange, left Monday of this week for an auto tour over the entire territory, visiting all the principal cities and towns of southern California and western Arizona. The trip will require approximately fifteen days, and Mr. Markowitz expects to travel about fifteen hundred miles.

S. N. Robinson, former assistant manager of the Fox branch office at Minneapolis, has been sent to the Coast and now has the position of manager of the Los Angeles exchange, succeeding A. E. Lambson.

FILM NEWS FROM FOREIGN PARTS

Special to MOTION PICTURE NEWS

Paris, Oct. 11.

IN Paris I have learned that the new budget submitted to the English Parliament has created quite a revolution in the cinema trade in France. The enormous duty on films is quite prohibitive and will greatly prejudice the business. The export of films to Great Britain will, I am afraid, be impossible. The manufacturers here have called a meeting to discuss what steps are to be adopted for the sake of safeguarding interests of the trade.

I am informed that for the present all orders by English firms have been cancelled.

Charlie Chaplin is at present booming in Paris. All the prominent Boulevard cinemas are showing films in which this comedian appears, and Charlie Chaplin posters cover the boardings. "Charlet" is the name under which he is known to the French public, and they are so enthusiastic in the reception they give to the Charlet films that the film agent, Mr. Haick, of the Western Import Company, is having some difficulty in supplying the necessary rolls to all the cinemas desirous of showing them.

"Trey of Hearts" Captures Paris

Those in search of real thrills will find their tastes fully catered to at the Chatelet theatre during the next five weeks, where the American film "The Trey of Hearts" is shown. It is the rage of Paris and in spite of the fact that the theatre seats nearly 4,000 people, it has been crowded every night. One more American film is to be boomed at the Theatre Rejane. Next week and for the first time "Neptune's Daughter," with Annette Kellermann as principal will be shown.

A war topical showing King Albert visiting the French Army at the front is drawing thousands of Parisians this week to the cinemas. It is a most interesting film and well worth seeing.

A film produced by the Eclipse Company, with Maud Compton as principal, and called "Maud Cambrioleur," is very well received at the Boulevard cinemas where I have seen it. It is a very nice comedy.

Cines is getting ready one of the biggest productions since "Quo Vadis." I am told it is the greatest picture any firm has ever produced and sure to be the sensation of the season. "Ivan le Terrible" is the new masterpiece of the Cines.

I was wondering to what degree the war may have interfered with the Cinema business in Tourraine, and therefore decided to take a trip and see for myself. The first place I went was to Orleans, a city of 80,000 inhabitants, with only one cinema theatre, the Alhambra. Originally built for a circus, it was converted into a cinema

by Mr. Ustin a few years ago and is doing very well under the management of this gentleman, who is a town councillor and a very wealthy coal merchant. The war has not injured the business in this city, as all the men who have left for the front are largely replaced by a garrison of over 25,000 soldiers. The principal item at the cinema was a K. & B. film, "The Wrath of the Gods." The next town I went to was Blois, world renowned for its historic castle where the Duke de Guise was assassinated. This town has over 30,000 inhabitants, and as to places of amusement it has one single cinema, Pathé giving two shows every Sunday. During my stay in this town, I was told that the great chocolate manufactory of Poulain was greatly interested in cinema business, and I called to see the manager of this firm. I was greatly astonished to learn from him that they were indeed doing a most important business with cinemas, and that they are booking the films for nearly 30 cinemas in the provinces.

Business Poor at Tours

I left Blois and went on to Tours, a beautiful city on the great river Loire, with over 80,000 inhabitants. Here I found three cinemas, Gaumont, American Cosmo and Ciné Royal. The managers complained about the exceptional bad business they were doing here, and that the people of this rather wealthy city do not care for cinemas, that the Alhambra Music Hall is the place they like to go to, and that this place was crowded every night.

I wondered why Tours should be an exception to the rule, and why the people here should prefer the vaudeville to the cinemas.

After going round to the different places I could easily understand why the cinemas in this town don't do any business. Not one of them was ever built for a cinema, they are most uncomfortable and rather dirty looking halls, fitted with wooden benches and certainly no better class people would go there. As to the films they are showing, they are over two years old. Nearly every cafe is giving a free cinema show, and these are the places where the people of Tours are going.

I next stopped at Saumur, a city of 20,000 inhabitants, with two cinemas. One is an old wooden building and the other one is fixed up inside the central market where vegetables are sold all during the week. The cinema only opens on Saturday and Sunday nights. I was not too anxious to remain three days to see the shows and went on to Angers. This is a very fine town of 90,000. Here, too, I found two cinemas, that is to say, the Grand Theatre Municipal (opera house), is giving cinema shows and doing a much better business than it used to with operas; the other one is called Fantasia.

The last place I visited this time was Nantes, one of the most important cities of the department, with nearly 200,000 inhabitants. Here at last I found what may be termed cinema theatres, viz: Omnia, Cosmo, Family and Palace. Two of them are modern buildings, most comfortable, the programs are high class and the orchestras very good indeed. All of them are open every day and they are doing a tremendous business.

I noticed a "Charlet" picture at every one of them. G. KACZKA.

Higgins, Kangaroo Land Magnate, Looks Us Over

Member of Australian Firm With 40 Plays to Its Credit in Last Four Years, Spends Two Weeks on West Coast, Studying Conditions for Production Hints at Home

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 18.

E. H. HIGGINS, of the firm of Higgins Brothers, manufacturers of motion pictures at Sidney, Australia, has spent the past two weeks here studying film manufacturing conditions, and during the coming week will leave for his native land, where he will be in charge of a big plant devoted to the manufacture of pictures.

While in Los Angeles Mr. Higgins was the guest of Arthur Shirley, English actor, who formerly played in subjects made by Mr. Higgins in Australia. In speaking of the conditions in Australia Mr. Higgins said there were less than a thousand theatres there in a territory with a population of about three million people.

The principal film exchange system is the Australian Films, Limited, with main offices at Sidney, under the management of

Henry Gee. Another exchange system is that of Feature Films, Limited, and the third is Express Films, Limited.

Of the American films shown there the greater number are of the Keystone, Kalem, Vitagraph and Selig brands, with now and then a Universal subject. Practically the entire supply comes from the English and American manufacturer, very few being imported from the French. The majority of films, however, comes from the English market.

The principal big subjects to have been shown in Australia are "Quo Vadis?" "Cabiria," "The Spoilers," and "Neptune's Daughter." The latter was shown for four weeks, the prices being one, two and three shillings, equal to twenty-four, forty-eight and seventy-two cents. "Quo Vadis?" ran eleven weeks continuously, two performances being given daily. Most of the mo-



FOLLOWING (PICTORIALLY) "THE TRAIL OF THE SERPENT",
MADE BY THE AMERICAN STUDIOS FOR RELEASE ON
THE MUTUAL PROGRAM

tion picture theatres charge six pence admission, and there are very few with a three pence charge. The field, according to the views of Mr. Higgins, is now very much overdone in parts, but in most of the cities new motion picture theatres are now in the course of construction.

Until recently all film was received without tariff, but the present parliament has fixed the custom at four cents per foot for positive print, with travel and industrial film accepted free. Practically all of the film used is that manufactured by Eastman.

The theatrical field in Australia has been hit as hard a blow by the pictures as in this country, and J. C. Williamson, the biggest stage producer of the Island, is now making his first motion picture. He holds the rights for many of the principal American and English plays and will have these filmed.

Mr. Higgins departed for America July 31, and expects to reach home by the middle of November, which will be the beginning of the summer season and the best time in the year for motion picture productions. Higgins Brothers have produced about forty plays in the past four years.

J. C. JESSEN.

WORK STARTED ON THANHOUSER JACKSONVILLE STUDIO

Special to MOTION PICTURE NEWS

Jacksonville, Fla., Oct. 19.

Edwin Thanhouser, accompanied by several members of his company, arrived in the city last Sunday and immediately made arrangements to have a large building on Eighth street converted into a studio. A glass top and lights are to be installed.

This makes five studios in Jacksonville, one in Tampa and one in St. Augustine.

Mr. Thanhouser is very pleased with the advantages here, and in a conversation with the MOTION PICTURE NEWS reporter stated that he is going to send four companies down as soon as the studio is completed.

VIGNOLA RETURNS SOON TO KALEM FLORIDA STUDIO

Director "Bob" Vignola will return to Kalem's Jacksonville, Fla., Studios directly he completes "The Black Crook," upon which he is now engaged. While South, Mr. Vignola will confine his attention to three and four-reel productions.

Constance Collier to Appear in "Tongues of Men"

Actress Entering Screen Drama Under Morosco Banner Made First Public Appearance with Wilson Barrett in "The Silver King," Followed by Many Notable Engagements

OLIVER MOROSCO, who was responsible for the appearance in motion pictures of such stage stars as Fritzi Scheff, Blanche Ring, Cyril Maude, Lenore Ulrich, Charlotte Greenwood, Sydney Grant and others of equal fame, announces as his latest capture for the screen, Constance Collier. A dashing beauty of the dark type with jet black hair and eyelashes and with

as Anne-Marie in "Samson" with William Gillette. Her success in this country was instantaneous. On returning to England she played Portia in "The Merchant of Venice" at Stratford-on-Avon, after which she appeared at His Majesty's Theatre in "June," as Mistress Ford in "The Merry Wives of Windsor" and finally in "Julius Caesar."

Many other personal triumphs followed, upon which she again returned to America and appeared in "Israel," "Trelawney of the Wells" and "Thais." Other tours in this country and abroad included among which were such subjects as "Oliver Twist," "The Explorer" and "Ben Hur."

The vehicle with which Miss Collier will make her motion picture debut is "Tongues of Men," a stage play specially written for her by Edward Childs Carpenter, author of "Captain Courtesy." On completing this production Miss Collier will appear in another screen play for Mr. Morosco, not as yet decided upon, after which she will star under his management in a New York stage presentation of "Peter Ibbetson," by Du Maurier, which play will also be produced in motion pictures with Miss Collier after its run on the legitimate stage is completed.



CONSTANCE COLLIER

eyes of dark brown Miss Collier presents a splendid screen type.

Miss Collier has had an extensive stage career. Of English birth, she made her first public appearance in "The Silver King," with Wilson Barrett's company, at the Theatre Royal, Hull. She later rejoined Wilson Barrett in "The Sign of the Cross" as Ancaria.

A series of notable engagements followed after which Miss Collier was engaged to make her American debut at the Garrick Theatre, New York, where she appeared

LUBIN "GREAT DIVIDE" PLAYERS ENCAMP IN GRAND CANYON

Word reaches the home office of the Lubin Company that Director Edgar Lewis with the Ethel Clayton and House Peters, and his company of sixteen are encamped at the bottom of the Grand Canyon at Arizona, whither they moved after one day spent at the hotel. This is not because of dissatisfaction with the hotels Arizona offered, but rather because Mr. Lewis found it necessary to be right on the ground rather than spend the greater part of each day in travel, to secure the correct color for "The Great Divide."

After completion of the work at the Grand Canyon, the company will move on to Albuquerque, N. M., spending another week there and returning to Philadelphia in about two weeks' time.

Looking Ahead With The Producers

"STILL WATERS," STORY OF CIRCUS AND CANAL BOAT LIFE, IS MARGUERITE CLARK'S NEXT VEHICLE

MARGUERITE CLARK will make her next screen appearance in "Still Waters," a story of circus and canal boat life, written especially for the little Famous Players star by Edith Barnard Delano, the well known novelist who recently wrote "Rags" for Mary Pickford in which she has appeared for Famous Players.



MARGUERITE CLARK IN "STILL WATERS"
(Famous Players—Nov. 4)

As Nesta in "Still Waters," Miss Clark has been called upon to do the most dramatic work of her motion picture career. Beginning as a quaint comedy with a very delightful little romance, the story gradually develops into a thrilling drama which reaches a big climax in the rescue of Nesta from a burly ring-master who has trapped her in a deserted canal-boat cabin whither she has fled to escape his importunate attentions.

In order to obtain the proper atmosphere for the production, Miss Clark and a company of players, under the direction of J. Searle Dawley, were sent to Easton, Pa., for several weeks. The beautiful Pocono Hills, the Delaware River and the famous Water Gap were used as the background for the action.

The picturesque canal which parallels the river served as an ideal setting for the canal-boat portion of the tale, and an itinerant circus was leased in its entirety for the purpose of securing those scenes which transpire in the circus.

Harry La Pearl, one of the New York Hippodrome's most celebrated clowns, was especially engaged for the circus scenes which play such an important part

in the story. His comic antics form a delightful contrast to the dramatic scenes in which little Nesta plays such an unwilling part.

In addition to Miss Clark and Harry La Pearl, the cast includes Robert Broderick, Robert Vaughn and Arthur Evers. "Still Waters" will be the Paramount Picture for November 4.

HUNT'S FIRST ANIMAL DRAMA FOR HORSLEY WILL APPEAR NOVEMBER 4 THROUGH MUTUAL

ON account of the unusual difficulties attendant to staging an animal picture David Horsley recently assigned Jay Hunt, recognized as one of the foremost directors of the day, to put on his Centaur Features, which are animal subjects in an advanced

"THE PENALTY," PRETTY ROMANCE, FOR RELIANCE

"The Penalty" is a two-reel Reliance subject being produced by Ray Myers at the West Coast studio. This contains a pretty romance of a mountain girl and a surveyor, and reflects the change brought in a man's life who by a train of circumstances is prevented from carrying out his designs.

Eugene Palette plays the heavy in this, R. J. Boles the lead, and Lillian Webster the girl.

to her fate. With the girl out of the way, he figures his dishonesty will never be discovered. Fate plays otherwise, however, and the story ends happily.

The scenario was written by Charles Mortimer Peck, and in the cast presenting



SCENES FROM "WHEN AVARICE RULES," CENTAUR FEATURE, WITH BOSTOCK ANIMALS

form and featuring the Bostock collection of dumb performers. Mr. Hunt has a long line of successful productions to his credit and is well qualified for the task.

His first effort is "When Avarice Rules," a two-reel subject with the Bostock animals and Captain Jack Bonavita in the cast, to be released November 4 on the Mutual program. It is a picture of strong dramatic situations with thrills added by the use of the Bostock animals.

As the title implies, the story is based on the consequences wrought by an inordinate lust for gold. Flint, one of the principal characters, is executor for the estate of Marie Summers, a young heiress, who is very fond of wild animals. He misappropriates the funds entrusted to him, and that his deceptions may go unpunished he endeavors to force Marie into a marriage with him. His efforts unavailing, he connives with an animal trainer at the zoo which Marie frequently visits to decoy her into an animal's cage and then leave her

it are Goldie Colwell, Harry Linkey, John Oaker, Lorena Foster, Jack Abbott, Vera Robsom, Captain Jack Bonavita and the Bostock animals.

ITALIAN COLONY AND CIRCUS LIFE PORTRAYED IN 2 SELIG PLAYS

Producer Thomas Santschi will shortly begin work on a Selig special two-reel story entitled "The Private Banker" which depicts the life and habits of an Italian colony in a large city.

The plot is said to abound in a variety of thrilling situations.

A story of circus life by William Anthony McGuire, entitled "Why Love Is Blind" is now in course of production at the Selig Jungle Zoo. Jack Pickford plays the role of a youth who falls in love with the blind daughter of a circus proprietor. George O. Nicholls is the producer and the cast includes Guy Oliver, William Scott, Frank Clark and Lillian Hayward.

HITCHCOCK TO CAPER FOR LUBIN IN A "FORD FLIVVER" FEATURE

Raymond Hitchcock makes his second appearance with Lubin in the new feature, "The Wonderful Wager," which is now under course of making under the direction of Rene Plaisetty at the Lubin Betzwood plant.

George V. Hobart is sponsor for the story. For whipping the story into scenario form there has been Mark Swan and Daniel Ellis of the Lubin staff of writers. For this general theme in the play Mr. Hobart has picked on the broad shouldered "Ford Flivver." Out in Betzwood there is camped the full Washburn circus which was brought all the way from Schenectady, N. Y., to be used solely for this picture—and out at Betzwood any day, little Raymond may be seen gavotting around the long green playfully with his friends the tigers, elephants, lions, and his little "Ford Flivver."

"The Wonderful Wager" goes out through the V-L-S-E Inc. offices at an early date.

ALICE DOVEY IN ONE-REEL COMEDY FOR GAUMONT

Alice Dovey is at the Gaumont studio, Flushing, N. Y., acting in a Casino Star Feature, a one-reel comedy, under the direction of Edwin Middleton. It is called



ALICE DOVEY AS SHE APPEARS IN "THE REFORMER," CASINO STAR COMEDY

"The Reformers," and will be released October 24.

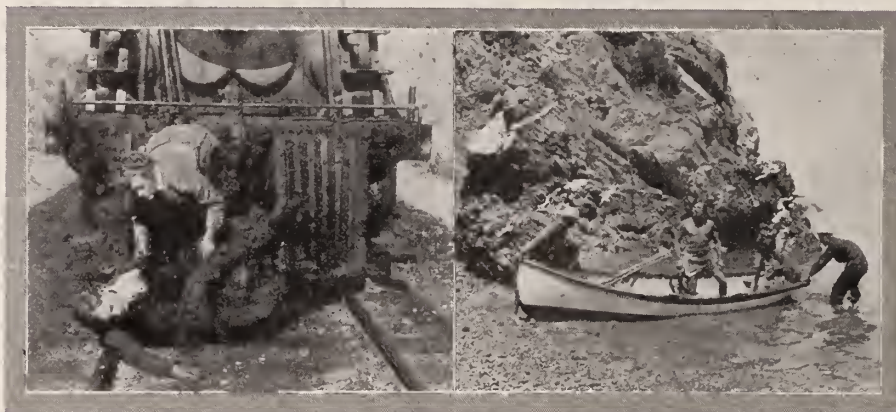
Miss Dovey closed recently in "Hands Up," the Maurice and Florence Walton revue.

TWO POPULAR KALEM STARS IN TWO- ACT MODERN DRAMA

Alice Hollister and Harry Millarde appear in Kalem's two-act modern drama, "The Sign of the Broken Shackles." These performers, among the most popular of Kalem's stars, have been working together for several years.

When Mr. Millarde was placed at the head of his own company, Miss Hollister was added to this company at the director's special request.

TWO NOVEL OCTOBER OFFERINGS ON THE UNIVERSAL PROGRAM



MARIE WALCAMP IN "THE FIGHT TO THE FINISH" (Bison); HERBERT RAWLINSON AND LUELLA MAXIM IN "THE FAIR GOD OF SUN ISLAND" (Gold Seal)

EDNA GOODRICH MAKES SCREEN BOW NOVEMBER 18; BLANCHE SWEET IN "THE SECRET SIN," LASKY

EDNA GOODRICH will appear before the American public as a Paramount star for the first time in the Lasky Feature Play company's production, "Armstrong's Wife," by Margaret Turnbull, which will be released November 18.

To legitimate and vaudeville audiences in America Miss Goodrich has been familiar for some years. She has been leading woman for several famous stars and has been also a star herself and a vaudeville headliner. Despite frequent offers to appear in motion pictures she never before has acted for the camera.

The action of the photoplay covers a wide range. Miss Goodrich is first seen as a young woman of society of the present day. She marries unhappily a professional gambler and by reason of her connection, innocently, with her husband's schemes, she has a series of exciting experiences. A former suitor comes to her in her hour of trouble and takes her away from the city into the Canadian wilds. She discovers that the man whom she thought her husband was married to another. This leaves her free to marry her old time sweetheart, which, however, she refuses to do, although she accepts his name for protection.

It is said that the photoplay gives Miss Goodrich a chance to wear some of the latest fashions which she brought with her from abroad. Among those who appear with her are James Cruze, Thomas Meighan, Hal Clements, Ernest Joy, Raymond Hatton, Horace B. Carpenter and Mrs. Laurence McCord.

Blanche Sweet now appearing exclusively in Paramount productions of the Lasky Feature Play Company, will be seen in "The Secret Sin" a five part photodrama, written expressly for Miss Sweet by Margaret Turnbull. In this photoplay she appears as twin sisters and during long stages of the action on the screen, Miss Sweet is seen by the audience as two entirely different persons.

"The Secret Sin" gets its title from the theme of the story which probably is the most severe arraignment against the drug

habit ever presented in film. In one of her characters Miss Sweet is addicted to the drug habit, having contracted a desire through ignorance and temptation. How she eventually overcomes the desire, a struggle in which her sister assists her, is the basis of Miss Turnbull's photodrama.

The Lasky company has surrounded Miss Sweet with a cast consisting of Thomas Meighan, remembered for his performance in "Kindling," "Out of Darkness," "Blackbirds," who plays opposite Miss Sweet. Sessue Hayakawa, the Japanese actor, Hal Clements, Alice Knowland and other members of the Lasky Stock Company.



LILLIAN LORRAINE, OF BALBOA, IN THE GOWN SHE DESIGNED FOR "THE LADY OF PERFUME," TO BE RELEASED BY EQUITABLE

HOLBROOK BLINN IN "McTEAGUE" FOR WORLD FILM

World Film's picturization of Frank Norris's "McTeague of San Francisco," will present Holbrook Blinn in a role of singular power and characterization.

Frank Norris, the author of the book, wrote "The Pit," which was made into a picture by World Film. "The Pit" was also a successful stage play, but McTeague has never been dramatized.



HOLBROOK BLINN

McTeague from boyhood was a misfit in the world; brute; quack dentist; fighter; almost murderer; miner; he dies in the desert, handcuffed to the dead body of his enemy, Marcus, who was once his friend.

There is a girl in the case over whom McTeague and Marcus quarrel.

MARIE EMPRESS PENS SIX-CHARACTER ROLE FOR HERSELF

Marie Empress, who was featured with Edward Brennan in "The Woman Pays," a five part drama produced by Rolfe-Metro and starring Valli Valli, has written the scenario for a feature picture in which she hopes to be starred. Miss Empress has written a role for herself that calls for the delineation of six distinct characters. In each part she has been starred in previous stage productions on the other side of the Atlantic.

While Miss Empress is perhaps best known in this country for her portrayal of vampire types, she is equally as good in boy parts, and appears to advantage as a male in evening clothes.

KATE PRICE AND JOHN T. KELLY IN OLD-TIME IRISH SKETCH

Kate Price and John T. Kelly will be reminded of the time when they were headliners in the "two-a-day," in the Vitagraph production of "Oh, For the Good Old Days," a typical old-time Irish sketch.

The two comedians will be seen as prototypes of the characters that made them popular fifteen or twenty years ago.

"COLTON, U. S. N." CALLS FOR STRENUOUS STUNTS; VITAGRAPH BUILDS NURSERY IN "TURN OF ROAD"

JAMES MORRISON, of the Vitagraph Players, is finding out that life is one strenuous thing after another in the character of Gilman Austen, the part he is playing in the big navy drama, "Colton, U. S. N.," which is now in preparation by the Vitagraph Company, at Newport.

An incident in which Mr. Morrison distinguished himself was in torpedo practice, taking the part of a seaman gunner, aiming a torpedo. He was aiming the regulation eighteen-foot torpedo and when the command "Fire" was given, Jimmie pulled the trigger and as a result, a motorboat three miles up the range was struck in the stern and smashed to smithereens. No casualties were reported.

Then again, Jimmie had the time of his life when he had to don a diving suit and take a trip to the bottom of the ocean, which he did in his usual accomplished manner.

Paul Scardon is directing "Colton, U. S. N." and the Vitagraph has received permission to use all of the units of the United States Navy in its production. The film will be completed in five parts.

Charles Richman plays the part of Colton and Charles Wellesley that of Capt. McMasters, while Anders Randolph will be seen as the Hon. John F. Rusten, a political power in Washington. Thomas R. Mills plays the part of Archer, a newspaper correspondent. The ladies of the company are led by Eleanor Woodruff and Zena Keefe.

In "The Turn of the Road," produced by the Vitagraph Company under the direction of Tefft Johnson from an original manuscript by Isabel M. Johnston, considerable of the interest centers in Jack, the four-year-old son of John and Helen King. To heighten the realism, a nursery scene was built. The wainscoting is made up of a series of pictures representing scenes and

characters popular with children. Above these is a second series of panels in which the alphabet is prominent, while entwined in and among the letters are more of the scenes that appeal to the childish mind. Scattered about the room are picture blocks, toy trains, fire engines, books that tell of the adventure of "Little Red Riding Hood," "Mother Goose Rhymes," etc.

All this is contrasted in the swiftly moving scenes where little Jack's father forsakes his mother for the beautiful temptress that called his wife friend.

"The Turn of the Road," will be a five-part Blue Ribbon Feature.

Prominent in its enactment are Joseph Kilgour, Virginia Pearson, Naomi Childers, Bobby Connelly, Robert Gaillard and Edwina Robbins.

OVEY IN "MISTAKEN IDENTITY" COMEDY FOR MUTUAL

On November 5 David Horsley will release on the Mutual program a Cub Comedy, featuring George Ovey, under the title of "Who's Who?" The action is founded on the "mistaken-identity" idea. While many comedies have been based on this



GEORGE OVEY AND THE NEWTON TWINS IN
"WHO'S WHO" (Cub-Mutual)

foundation, the idea has been so differently treated in "Who's Who?" that it takes on a new aspect and provides one of the funniest pictures ever turned out at the Cub studios, it is said.

The plot centers around girl twins so perfectly alike in physique and features that, being even for one second out of one's sight, it is impossible to tell one from another when they reappear. This lack of identification possibilities is strongest in the lovers of the two, and it serves to cause a series of humorous as well as serious complications, with fun predominant throughout.

George Ovey, as Jerry, is prominent throughout the play, and is supported by Louis Fitzroy, as the father; Janet Sully, as the mother; George George, as Jack; and the Newton Twins (Mabel and Maude)—twins in real life, too, as May and June.



VALESKA SURATT AS SHE APPEARS IN
ONE OF HER DAZZLING COSTUMES IN
"THE SOUL OF BROADWAY," CURRENT
FOX PRODUCTION

GAUMONT TO BURLESQUE ITS OWN SERIOUS DRAMAS

The Gaumont Company is going to introduce a novel innovation in the way of comedy. In the near future the Gaumont Comedy Company, releasing the Casino Star Comedies on the regular Mutual Program, will produce a series of original burlesques. These burlesques, instead of parodying well known plays and books, will be take-offs on the serious dramas which the Gaumont Company has already released.

Edward Middleton, the director, is at the head of the Casino comedies, and will be responsible for the burlesquing of the dramas. There is one story—not a Gaumont drama—which Mr. Middleton wants to burlesque. That is the time worn and honored story of "Red Riding Hood." This will probably be done in the near future.

SHAW FINISHES THREE-REELER FOR IMP-UNIVERSAL

A coming three-reeler from the Imp-Universal is "His Brother's Blood," which will be released in a few days. It was written by W. H. Lippert, now the scenario editor of the Imp studios, and produced under the direction of Brinsley Shaw.

This is the second picture Mr. Shaw has made since he started in directing and it speaks well for his ability. Betty Gray and Gladden James, the principals, were assisted by a good supporting cast.

Shaw is at present working on a new script entitled "Sunshine and Shadows," which he wrote himself. Those who will be seen in this picture are Betty Gray, Harry Spangler and Paul Panzer, and these three will head his company in his future productions.

STURGEON TO TAKE CAST TO ALASKA FOR "GOD'S COUNTRY" SCENES

Rollin S. Sturgeon, managing director of the Western Vitagraph Company, announces his next feature will be from the pen of James Oliver Curwood and entitled "God's Country and the Woman." To get the backgrounds necessary for the topographical realism, he will take a company to Alaska. A pack of fifty wolf dogs will be a prominent feature in a number of the most exciting scenes.

"God's Country and the Woman" will, when completed, be a Blue Ribbon Feature in five parts.

TWO GEORGES IN THE LONG AND SHORT OF IT FOR MUTUAL

George George makes his debut with the Cub Comedy Company in "A Change of Luck," the Cub Comedy release on the Mutual program for October 8, and in the role of Hank, a character introduced by him, lends able assistance to George Ovey, as Jerry, who is the featured member of the cast.

George Ovey is a little fellow and in anatomical construction George George is just the opposite. He is tall, lanky, and of a physique well fitted to do the "Dopey Dan" type, which he portrays. Ovey's "Jerry" is too well known to require de-

scription here, and with George playing opposite him the result can readily be imagined.

The picture is directed by Milton Fahrney, and in the cast besides Ovey and George are Jefferson Osborne, Louis Fitzroy, Goldie Colwell and Janet Sully.

FORREST TAYLOR DOES GOOD WORK IN "TWO SPOT JOE"

E. Forrest Taylor, the new star of the Flying "A," specially chosen to portray Western types, distinguished himself in the title role of "Two Spot Joe," a double-reel Banner Feature, released on the regular Mutual program October 15.

The story has a Bret Harte flavor, and shows the regeneration of a gambler and desperado through his love for the abandoned wife of "Tom Carroll," a dissolute claim jumper.

Anna Little, famous for her beauty and her work in Western pictures, impersonates "Jennie Carroll." Jack Richardson and Louise Lester make up the balance of the cast.

STURGEON MAKING "BITTER SWEETS" FOR VITAGRAPH

Managing Director Rolin Sturgeon, of the Santa Monica Vitagraph studio, is producing a one-reel subject entitled "Bitter Sweets," while preparations are being made for his next Blue Ribbon feature. George Stanley and Ann Shafer are playing the character parts in this, with a cast composed of Webster Campbell, Corrine Griffin and Lawrence Weingarten.

Edgar Martin Kellar, formerly of the Vitagraph studio and since playing in stock at San Francisco, has again become affiliated with the Vitagraph Company and is playing a part in this subject. As soon as this is completed Mr. Sturgeon will take up the filming of "Flower of the Desert," a three-reel subject.

QUIRK COMPLETES FIRST HARVARD COMEDY

Director Billy Quirk completed his first Harvard Comedy this week entitled, "Billy Goes to War" in which he also plays the lead, supported by Billie Melbourne, Edith King, Bill Cavanagh, Devore Farmer, Stanley Weiner, Minnie Rambo, Walter Wills, and Frank P. Donovan. Otto-C. Gilmore is the photographer.

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Yours most truly,

J. G. CROUCH.

WORLD FILM GATHERS NOTABLE CAST FOR "THE SINS OF SOCIETY"

What is said to be one of the most stupendous features that has been attempted in motion picture production is the characterization offered for the stirring melodrama, "The Sins of Society," a forthcoming World Film release. This was produced on the speaking stage at the Broadway theatre, in New York City.

For the World Film production a notable cast has been selected. Robert Warwick will be seen in the leading role and others in the cast will be Frances Nelson, Dorothy Fairchild, Lila Hayward Chester, Alec Francis, Royal Byron, Ralph Delmore, Fred Truesdell and Robert B. Mantell, Jr.

The film version has been extensively modernized. One of the most striking scenes in the feature is the sinking of a troop ship by a submarine.

BEBAN TO STAR IN PHOTO DRAMA PENNED BY HIMSELF

George Beban, star of stage play, "The Sign of the Rose," and "The Alien," a recent photodrama, has completed an original scenario, in which he himself will star.

The name of the picture and the details of the plot have not been made public, but it is said to contain a novel idea. Maurice Tourneur, director of "Trilby," will have charge of production of the Beban subject at the Peerless Studio, for which Mr. Tourneur is now directing. A cast is being selected.

The feature will be released by the World Film Corporation, and will probably be in shape by the first of the year.

PLAY WITHIN A PLAY IN "FINAL JUDGMENT," METRO

A play within a play will be seen in "The Final Judgment," a coming Rolfe-Metro feature. Ethel Barrymore is seen in the opening scenes on the stage. Then she is shown as the actress in her dressing room. But the opening scenes are very atmospheric, being taken in a real theatre with a real audience, which is shown on the screen breaking into applause.

RICHMAN FOR LEAD IN "COLTON," VITAGRAPH FEATURE

Charles Richman has been selected by the Vitagraph Company to portray the lead, Lieut-Commander H. A. Colton, U. S. N., in a new feature picture with the United States Navy as a background, entitled "Colton, U. S. N." It was picturized from Cyrus Townsend Brady's story and is now being produced under the direction of Paul Scardon.

"BUTTERFLY ON THE WHEEL" FOR WORLD FILM

World Film's Society photoplay, "A Butterfly on the Wheel," which will be released on November 15, contains as cast, in addition to Holbrook Blinn and Vivian Martin, George Relph, June Elvidge and John Hines.

This photoplay was directed by Maurice Tourneur.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Exhibitors Are Free to Segregate Negroes, Court Rules

Special to MOTION PICTURE NEWS

A DISTINCT victory has been won for the motion picture exhibitors of Pennsylvania who have been grappling with the race problem—especially as it relates to colored patrons—through the ruling of the State Superior Court, announced last Tuesday, in which Judge John W. Kephart decided that theatre men have the right to seat negroes apart from white patrons in their houses.

The Superior Court thus reversed Judge S. J. M. McCarrell, of the Dauphin county court, who had declared that under the law of 1887 members of the colored race must be permitted to sit wherever they chose. Under the Kephart ruling exhibitors, especially in the southern tier counties of Pennsylvania which border on the Mason-Dixie line and where the negro population is very large, will no longer have to take the choice of risking loss of white patronage by permitting negroes to sit anywhere in the theatres, or of paying big fines and costs for rejecting negroes from their houses.

The negroes, however, declare they will appeal to the State Supreme Court in an effort to have the Superior Court reversed. Thus the bitter fight that was carried on during the last session of the legislature when the negroes succeeded in having the "equal rights" bill passed, only to be vetoed subsequently by Governor Brumbaugh, is likely to be renewed and even more vigorously contested.

The "equal rights" bill of 1915 was more drastic in its provisions than the law of 1887 to which the Kephart decision relates, and the Governor let it be known at the time that he vetoed the 1915 bill that he did so because he believed that the 1887 law gave the negroes full protection. Now, however, that Judge Kephart holds that 1887 law does not prevent theatre men from seating their colored patrons wherever the managers see fit, and apart from the whites if they so desire, the negroes who think they have the right to sit wherever they want to in a theatre realize that their chances rest solely with the Supreme Court.

History of the Case

The case got into the courts when several negroes sued Athens George, proprietor of the Victoria, this city, for not permitting them to sit in the first floor of his motion picture theatre. Mr. George had

posted a sign at the box office saying negroes would be permitted to sit only in the gallery, and he contends that every negro who sought to purchase a ticket was so informed.

Judge McCarrell, in the local court, ruled that George violated the law of 1887 when he declined to let three negroes sit downstairs, and a heavy fine and costs were imposed on Mr. George. Mr. George immediately appealed the case to the Superior Court, and payment of the fine was deferred pending the outcome of his appeal.

In reversing Judge McCarrell last Tuesday, Judge Kephart, of the Superior Court, directed a retrial of the case in the lower court, but only to adjudicate questions of fact, all the legal points having been disposed of by the appellate judiciary. The lower court is directed, at the retrial, to charge the jury to find that a theatre manager may designate where his patrons shall sit provided they are admitted regularly and without discrimination. The only question that can be at issue is whether Mr. George refused to admit colored patrons. Of course if the negroes obtain permission to carry their appeal to the Supreme Court that will act as a stay to a retrial of the case in the county court.

Judge Kephart's ruling, in which he sustains Mr. George and theatre managers in general, is voluminous. He holds that all races have civil rights but that there is no law giving the colored populace "equal rights" with those enjoyed by the whites. Enlarging on that point of law Judge Kephart expressed himself in part as follows:

It was the intention of the 13th, 14th and 15th amendments to the Federal Constitution to create and protect from discrimination the privileges and immunities (civil rights) of citizens of the United States regardless of race or color. The underlying motive existing at the time of the enactment was the protection of the colored race. It was thought that the intention of these amendments was to preserve the same right to all races and color; yet the Supreme Court of the United States has sustained the laws and regulations making the distinction between the races in matters concerning their social relations, and in so doing emphasized the fact that civil or equal rights did not mean the same or identical rights."

Further down in the decision Judge Kephart says:

"The defendant, George, having admitted the persons to the theatre, did he comply with the act of 1887 by refusing them admission to any part of the house or refuse to furnish them with the same accommodations as that accorded to others patronizing the theatre? Or was there a compliance with the act if equal and sufficient accommodations were offered?"

"It is evident under the authority of Chiles vs. Chesapeake & Ohio Railroad that the regulations of the proprietor of the theatre would not have been any violation of the law unless the act of 1887 makes it so. These regulations are not an invasion of any Common Law rights."

PENNSYLVANIA CENSORS ARE STILL SLASHING FILMS; "CLOSING NET" LATEST VICTIM OF BUTCHERY

PENNSYLVANIA censors are still busy cutting films.

The latest Pathé release, "The Closing Net," with Howard Estabrooke, has had a narrow escape. The net of censorship almost closed its Pennsylvania career, but after a hard struggle it managed to survive.

On first review it was turned down *in toto*, but on Manager Atwood's appeal for a rehearing, this was granted and the picture finally allowed in the State after about 150 feet of eliminations were ordered. Luckily the cuts are such that the story remains intact.

But the delay in release has made a chaotic condition. All bookings had to be

cancelled while matters were under discussion and in consequence the Pathé office hardly knows "where it is at" on this picture.

Following his recent experience with "Salvation Nell," comes more bother to George Beihoff. Now "The Family Cupboard," with Holbrook Blinn, is under the ban, and has been refused the censors' sanction.

This has put the World to a world of trouble. Several thousand dollars' worth of booking were already on hand and all these the exchange had to cancel.

Following the usual course, an appeal from the first decision has been made by Mr. Beihoff, and a review is likely.

NEGRO PROTEST CAUSES "CUTTING" OF "NATION" SCENES

A petition of protest against the showing of Griffith's "Birth of a Nation" at the Bijou theatre, Chattanooga, Tenn., was submitted to the board of city commissioners by a committee of negro professional men. The insistence of the committee was that the picture would arouse race prejudice.

Howell Graham, manager of the Bijou, who appeared before the commissioners and offered to submit the picture to the board of censorship before it is exhibited here, agreed to leave out scenes which might be objectionable.

CENSORSHIP QUESTION LOOMS LARGE IN CANADA

The censorship question is becoming one of greater importance in Canada. The latest national body to consider it is the National Council of Women, and it is reported that at their regular meeting in Toronto, October 21, the advisability of placing women on the censor board will be under discussion.

The *Star Weekly*, a prominent Canadian weekly paper, is devoting considerable space to open letters from subscribers, editorials, etc., on the subject.

CENSORS COMPROMISE OUT OF COURT ON "CARMEN;" PICTURE PASSED WITH PETTY EXCISIONS

IT is all over but the shouting. This story will show who should shout. Carmen conquers. Farrar's Carmen, Lasky's Carmen, Paramount's Carmen, the Philadelphia Famous Players Exchange's Carmen, the Stanley's Carmen is now the people's Carmen, and great is the triumph thereof.

This is how it happened. After the trial in Common Pleas Court No. 3, told at length in last week's NEWS, Judges Ferguson and Davis agreed to look at the disputed film. A private showing was given for them at the Stanley theatre. The lawyers for the Famous Players Exchange were present, as was also Deputy Attorney General Joseph Kun for the censors. What the judges thought of the classic was not learned; it was not necessary. What Mr. Kun thought is proved by the sequel. After the showing a conference was called of the lawyers and the censors gave a new verdict, exacting the promise, however, that neither side should talk for publication. So the attorneys are "mum," but speech is not essential. The picture talks for itself.

The few eliminations actually made are so small as to be merely negligible. Whereas nearly two hundred feet of the most important scenes of the play were banned in the original order of the censor board, now only about twelve feet are cut out. Specifically the eliminated parts are the end of the big fight between Carmen and the cigarette girl showing the latter pulled over the table; the end of the duel scene where the sword is plunged in the soldier's dead body; one sub-title, "The officers don't pay for my clothes," was changed to "Girls like you can't talk to me like that." And that is all.

It was the Famous Players Exchange of Philadelphia alone who carried this case into court. Being a local issue, the producing company did not enter into the fight. The local people engaged the lawyers and bore the brunt of the financial battle, involving many hundreds of dollars of expense.

W. E. Smith is receiving many congratulations on the successful issue of the controversy.

The case has caused more local interest than anything ever known in the motion picture line in Philadelphia. People who hardly knew there was such a thing as censorship have been making inquiries and taking sides. The Philadelphia papers have been writing stirring editorials on the question. Altogether it has given motion pictures in general and "Carmen" in particular more publicity than many hundreds spent in the ordinary course of advertising could ever have accomplished.

Not that the latter has been neglected, however.

The Stanley theatre, at which "Carmen" had its initial showing on Monday, has billboarded the town, placed large advertisements in the daily papers and in various and sundry ways made this a gala performance. An augmented orchestra and the attractive girl ushers in full Spanish costumes were some of the stunts gotten up by Stanley Mastbaum. The men attendants always wear evening clothes at the Stanley, and the water boys are in white uniforms. No change was made in their costumes. As the Stanley raised the price of its best seats a short while ago to fifty cents, no further raise was made for the "Carmen" engagement.

Overflowing houses with the S. R. O. sign put out early in the evening performance marked the opening. The Stanley Symphony Orchestra played in a masterly manner selections from Bizet's "Carmen" as an overture before the photoplay. All through the picture the special music for the film was given by the organ assisted by the orchestra. An artistic curtain, representing a Spanish doorway, was used for the production. Unusually hearty applause greeted both music and the picture itself. "Carmen" is scheduled for one week at the Stanley.

IRENE PAGE SOLOMON.

OHIO "UPLIFTERS" CAUSE ARREST OF EXHIBITOR ON CHARGE OF OPERATING "GAMBLING" SCHEME

MOTION picture exhibitors of Cincinnati have awakened to the fact that the reformers of Ohio who have constituted themselves the protectors of the growing generation have revived their efforts to embarrass the proprietors of picture theatres. This development came with the arrest of George Horning, manager of the American theatre on Hamilton avenue, Northside. He was charged in a warrant with promoting juvenile delinquency by operating a gambling scheme. Said gambling scheme consisted of the time-worn "country store" process, whereby patrons of a theatre are presented with gifts by the management as a business boosting proposition.

Horning, Miller and Foster, his counsel, and exhibitors of the city were amazed at the arrest. The defendant came into the Juvenile Court and asked the why and wherefore of the prosecution.

"The last legislature amended the juvenile law, so that gambling schemes, such as the country store you are conducting are included in 'games of chance,' for which persons may be prosecuted under the juvenile code," he was told.

Horning learned that the Juvenile Protective Association last year had quietly gone to the legislature and had this provision made in the amended law. The statute went into effect only a few days ago. Chief Probation Officer Crouse, of the Juvenile Court, informed Mr. Horning and his counsel that the Court was anxious to determine whether the new provision was constitutional. The arrest of Mr. Horning was brought about in order to test the law. Therefore, exhibitors learned that every one of them who has used the "country store" in Ohio is subject to prosecution.

The exhibitors believed this issue buried more than a year ago, when John Popp, proprietor of the Main theatre, was tried on a similar charge. Judge Gorman, who then sat on the Juvenile bench, ruled that the "country store" was not a game of chance and Popp's case was dismissed. The action of the legislature, following the quiet lobbying of the self-constituted reformers, was taken to correct this loophole that was left in the law and to make the business of operating a motion picture theatre more perilous.

Attorney Amos Foster, who appeared for Mr. Horning, agreed to consult with Juvenile Prosecutor John Weinig, who is himself an exhibitor, to determine along just what lines the test case should be prosecuted.

POSTERS CAN BE USED IN MICHIGAN THEATRE FRONTS IF MOUNTED ON FRAMES

All show paper in front of motion picture theatres is not forbidden in Michigan, according to a recent decision of the fire marshal of that State. The ruling has been modified to allow the use of posters mounted on cloth, in one, two and three sheet sizes.

However, such mounted paper must be securely placed in frames or on boards, and in no way must they obstruct the entrance or exits of theatres. Although this phase of the poster situation is known to the trade in the State, it is reported by A. J. Moeller, secretary of the Michigan branch, that exhibitors have received assurances from only one-half of the exchanges that all such paper will be mounted in the future.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 18.

"THE PRICE OF POWER" has been selected for the second vehicle, starring Orrin Johnson in Fine Arts Triangle films. The story pertains to conditions in a cotton mill and domestic troubles with an employe, who deserts his wife and son. The lad ultimately takes the place formerly held by his father. Production of this will be in charge of Jack Conway, who has just completed filming "The Penitents."

A large Spanish setting is being built for the DeWolf Hopper subject, "Don Quixote." The company producing this has just returned from spending a few days at Santa Barbara. In this picture Fay Tincher, Rhea Mitchell, Chester Withey, George Walsh, Max Davidson, Alberta Lee, and others will appear.

Negotiations have been completed for the film rights on a number of A. H. Woods New York successes by the Fine Arts Films Company. From Willard Mack has been purchased "The Ace Wins," originally a vaudeville sketch, and "Your Flag and Mine," a one-act play produced by Austin

by Mary Alden, Adoni Favieri, Wilfred Lucas, Charles West, and F. A. Turner, who has been father of all the stars of the studio. The production will be in charge of Paul Powell, who has just completed the filming of "The Lily and the Rose."

Dancers Employed for Fiesta Scenes

A number of professional Spanish and Mexican dancers were employed last week during the making of the fiesta scenes for "The Penitents," in which Orrin Johnson was starred, supported by Seena Owen and Paul Gilmore.

"The Journal of Lord John" serial company, of the Universal, went to San Francisco last Saturday night, and will return by boat during the week, making scenes en route. The scenes made will be for the first episode of the series of twelve, adapted from the C. N. and A. M. Williamson story

worth in the stellar role, is progressing very satisfactorily. The cast selected for this includes E. Clark, J. Curtis, William Mong, Frank Newberg, W. Harris, and Jane Novak. It is a story of ward politics and bossism, showing the "railroading" process linked with politics.

During the past week the Indian fiesta scenes of "Ramona" have been completed at the Santa Barbara in 1,850 sets of the



MARIN SAIS, PLAYING LEADS IN KALEM'S "STINGAREE" SERIES

Webber and company on the Keith and Orpheum circuits. Another one purchased is that by David K. Higgins, "Up York State," a rural comedy, dealing with the Darius Green flying machine. Marie Doro, recently engaged by the Fine Arts company, is to be supported in her first picture



MARY ANDERSON (Vitagraph) AND HER TRAMP CAT, BOSCO

by Norbert Lusk. William Garwood is to be featured in this serial, the direction will be by Scott Dunlap, photography by Allen Davey, and the cast will include Ogden Crane, T. D. Crittenden, Walter and Jay Belasco, Dr. Frank Crane, Stella Rozetta, Grace Benham and Laura Oakley. This is of the nature of a detective story with Lord John played by William Garwood as the incidental detective, his vocation being that of writing. The first episode clears up a murder mystery involving an Egyptian hypnotist, two Italians, and a woman who was left a large estate which should remain her property as long as she was single.

The work of filming "Tainted Money" by Director U. S. Davis, with Hobart Bos-



MYRTLE GONZALEZ AND RICHARD STANTON, IN "THE PINNACLE" (Universal)

Clune producing company studio. On one day more than fourteen hundred took part in the scenes, on which occasion a big barbecue was engaged in, both for the film and the benefit of those who worked all day. Director Donald Crisp secured a very unusual number of types for these scenes by inducing practically every citizen of an Indian village north of San Gabriel to take part. They were transported to the Clune studio by carry-all autos, and spent the day there. Three big events of the book transpired on this fiesta day; the honoring of the Spanish gentleman, Phillipi Morena, when he was presented with a handsome horse, the marriage of Hermosa Ortiga, and the christening of the new tower on the right side of the Santa Barbara Mission. There had been a number of earthquakes which had rocked the Mission, and the faithful aided for months in bringing rocks and building this section of solid masonry and anchoring the remainder of the building to it. The fiesta continued long into the night, and night scenes were made until after midnight.

Beaudine Directs Ham Company

William Beaudine, for four years with the Biograph company as assistant comedy director, and for the past year and a half

with the Kalem comedy company, has been selected director for the Ham company, and began the work of producing his first picture this week. The title of this is "Minnie the Lion," which was written by Lloyd V. Hamilton, who is now recovering from a recent accident. The story will consist of one reel, with Bud Duncan and Ethel Teare as principals.

Lloyd V. Hamilton spent the past week at San Francisco and Oakland, his former home, where he was the guest of several theatres during the week. At each he appeared for the management and gave a short talk on how the comedies were made. While returning in his automobile to Los Angeles, a careless motorcycle rider ran into the machine while on a narrow mountain pass, and the comedian saved the fellow's life by preventing him from falling over a cliff, Hamilton accomplishing this by grabbing the man by his hair and holding him.

True Boardman, playing leads in the Kalem "Stingaree" series of Australian Western, was injured to the extent of a sprained ankle and wrist when the horse he was riding in a chase stepped into a gopher hole and fell.

The current "Hazards of Helen" subject is "A Race with Death," in which Helen Gibson drives a gasoline speeder alongside a freight train traveling at thirty miles an hour, and then climbs up the side of the car. In staging this scene, which was done successfully, Miss Gibson was thrown against the side of the car with great force, when the speeder which was supposed to

heretofore has greatly retarded the progress of the company.

The actual work of building the NYMP studio at Culver City was commenced during the past week, and it is, by the contract entered into by the builders, to be ready for occupancy about holiday time. One company from the NYMP studio is spending the week at Pine Crest in the mountains making scenes for the H. B. Warner subject. Dorothy Dalton, well-known Eastern stock actress, will play opposite in this Ince Triangle subject. This is Miss Dalton's second subject with the Ince organization. She played opposite William S. Hart in "The Disciple."

A tiny fever blister is the cause of the loss of several thousand dollars to the NYMP company, because it has prevented work on the second Frank Keenan subject. Enid Markey, star of "The Iron Strain," is suffering from poison, a small fever blister becoming infected while she was working in scenes taken in the foothills. This production is in charge of Director Reginald Barker, who made "The Iron Strain," "The Coward," and "The Golden Claw," the first three Ince subjects on the Triangle program.

Saturday of this week a big fire occurred at Inceville, in which a complete western village consisting of more than forty buildings, including a church, dance hall, saloon, barber and blacksmith shops, stores, etc., were burned. This village was built especially for a coming western subject, the title of which will be announced on release date, in which William S. Hart, Jack Standing, Clara Williams and Louise Glaum will play the principal parts.

NYMP Building Great Set on Plateau

The magnificent set consisting of legislative halls, palace of executive, towering city buildings, boulevards and parks, is nearing completion on the plateau north of the NYMP studio at Inceville. This work, which will probably require another month, was begun late in June. Every detail of a city has been reproduced including modern indirect lighting effects for streets, sidewalks, curbs, present day traction systems, etc. Scenes for the coming twelve reel Ince production, on which Director Raymond B. West and company of players have been working for a month. The plateau is accessible by but one road or trail, and all material for this together with two other mammoth sets, has been transported up the steep incline by ox teams. This set required more than ten carloads of lumber and equally as much concrete and sand.

An opium smuggling story of two reels is being made with a cast composed of Douglas Girard, Orrin Jackson, Thomas Delmar and Edna Maison, under the direction of Henry Otto. The title of this is "The One Woman" and scenario is by Harvey Gates. This pertains to the love affair of a sea captain and detective, and brings out a novel manner in which opium is smuggled into this country. Many scenes are laid in Chinatown and abound with Oriental splendor.

"The Wooing of Juanita," a two-reel drama being produced by Cleo Madison and company, is laid in old Mexico. A handsome senorita receives as an inheritance a heavily mortgaged farm, and a wealthy land

owner seeks to win her hand when she applies for a loan. An American railroad engineer helps her out of the difficulty when the interests he represents buys a right-of-way through her land. The part of the Mexican is taken by Jack Hold, and the American by Tom Chatterton.

The back section of Universal City has taken on the appearance of the days of old, as work has been taken up on the first western picture, "A Knight of the Range," scenario for which is by Harry Carey, who is featured, and the production is in charge of Jacques Jaccard. The cast for this five-reel subject besides Mr. Carey, includes Hoot Gibson, Bill Canfield, Bud Osborn,



NAPOLÉON, CHIMPANZEE STAR OF THE E. & R. JUNGLE FILMS, SIGNING A CONTRACT

A. D. Blake, Bill Gettinger, Olive Golden, Peggy Coudray and a number of cowboy actors.

Animal Subject for Universal

An animal subject is being made at Universal zoo, the title of which is "The Lion's Ward." The big punch of which is that a large lion, the pet of a trapper's daughter from the time it was a cub, prevents her capture by a band of semi-savage natives. The girl part is taken by Betty Schade, and others of this cast are O. E. Wilson, trainer Paul Bourgeois, and Lule Warrenton appears in the character part.

Agnes Vernon has been added to the William Worthington company, where she will play opposite Herbert Rawlinson, and this week the company is producing "In Search of a Wife," from scenario by F. McGrew Willis. Others in this cast are Marjorie Beardsley, Barney Furey, T. D. Crittenden and Helen Wright.

"His Bargain," or "The Wager," is a two-reel semi-detective story wherein a student of human nature attempts to prove his theory that environment fixes the destinies of men and women, and that he can take a crook and by association keep him straight. A down and out man is secured and the test is begun. In the end the party who suggested the wager proves to be an international crook, and the down and out man removes his disguise and is found to be a detective. The story for this is by Ben Cohn, scenario by Walter Wood, and the



CAMERAMAN'S SLATE DEVISED BY HORSLEY. FIGURES CROSSED INDICATE DIAPHRAGM OPENING AND SPEED OF LENS USED. S IS FOR SUNNY; C FOR CLOUDY

be adjusted to the same speed of the train ran away just as she was leaving it to climb onto the train.

Douglas Bronstone has written a popular piece of dance music, entitled "The Neal of the Navy March," named from the patriotic photoplay of the Balboa-Pathé serial of the same name.

Balboa Interior Stage Nearly Finished

The big interior stage at the Balboa studio is rapidly nearing completion, and will be ready for use within the next few days. This will make it possible for the several companies of this organization to continue work throughout the rainy season, which

NOTABLE FEATURES OF THE COMING TRIANGLE RELEASES FROM THE GRIFFITH FINE ARTS STUDIO

EMBASSY BALL AT THE WHITE HOUSE IN
"CROSS CURRENTS"DE WOLF HOPPER AS "DON
QUIXOTE"

THE WRECK SCENE IN "MOTHER OF SEVEN"

cast includes Duke Aldis, Murdock MacQuarrie, Arthur Moon and Edna Payne.

An early day mine story of the West is being filmed under the title "The Connecting Link," by Joseph Franz. The scenario is by Harvey Gates, and the principals in the cast are Sherman Bainbridge, Rex Rossella, Norbert Myles, William Crinley and Edith Sterling.

The happiness of fatherhood is portrayed in the two-reel subject entitled "The Vacuum Test," wherein a jealous husband, who is an inventor, sees the rosy side of life and does not carry out his threats to take life by the use of his latest invention. In this cast are Jack Livingston as the inventor, Constance Johnson, the wife, Malcolm Blevins the heavy, and Ray Hanford. The direction is in charge of Leon Kent.

Joker Comedy on the Stocks

"Bill's Plumber and Plumber's Bill," is a Joker comedy being made by Roy Clements, with Smiling Billy Mason, Victor Potel, Teddy Martin and others. The trouble is caused when the man of the house breaks the key and locks himself in the bathroom, just after breaking water connections. Victor Potel is the plumber and Teddy Martin the wife.

Allen Curtis and his Joker players are filming "Chills and Chickens," a one-reel subject written by Gale Henry. Max Asher, Lillian Peacock, Miss Henry and William Franey appear in the leading roles.

Within the next few days Joseph DeGresse will take up the filming of a five-part subject, "Father and the Boys."

The Francis Ford-Grace Cunard "Broken Coin" serial company are now working on the twentieth episode, which will be completed by the end of the week. The Rufus Steele story entitled "Dope" has been purchased by the Universal Company, and will be produced in a multiple reel feature in the near future.

Al. E. Christie, father of the Nestors, has been suffering with blood poisoning as the result of a slight scratch on the hand during the making of "Sally's Blighted Career." The scratch became infected, and for several days it was feared by the attending physician that amputation of the arm would be necessary. However, he is now

improved and thought to be wholly out of danger.

Max Asher, leading comedian of the Allen Curtis company, has returned from San Francisco, where he was called on account of the illness of his mother, who later died. The Anna Pavlowa subject, "The Little Dumb Girl of Portici," has been completed and assembled in ten reels, and was given its first running this week at Universal City theatre, prior to being sent to the New York factory.

George Cann, former private secretary of President Carl Laemmle of the Universal Company, arrived in Los Angeles Saturday, and Monday took up his work as business manager at Universal City.

Peruvian City Duplicated

The grandeur of a Peruvian city is duplicated this week at Universal City in a set completed for the Otis Turner-Jack Kerrigan feature, "Pennington's Legacy," adapted from the Meredith Nicholson novel.

A party of Japanese newspaper men coming to this country to learn conditions, will spend several days at Universal City during their stay in California.

Director Rollin S. Sturgeon has just completed the filming of "Bitter Sweets," a one-reel photoplay at the Santa Monica Vitagraph studio. This is of the western type with Ann Schaefer and George Stanley in leading parts. This will also serve to introduce Corrine Griffith, who plays the ingenue part. This is her first appearance in pictures, and Director Sturgeon believes he has made a find. Mr. Sturgeon is now engaged in filming a three-reel western "Sage Brush Wanie" in which Mary Anderson appears as an elfish western girl. William Duncan plays the opposite lead. The story is by Marie B. Wing.

Vitagraph Director Dave Smith, is just beginning work on a two-reel subject, "The Return of Ely Judson," in which George Holt will play the double role of a miser and his good fellow twin brother.

Director and Mrs. Rollin S. Sturgeon during the past week gave a very pleasant dancing party at one of the beach pavilions at which they were host and hostess to the members of the Vitagraph producing staff. A feature of the program was quadrilles, rye waltzes and other dances popular be-

fore the day of the one-step and the tango.

At the American studio at Santa Barbara, the company producing the Mustang brand has just completed "Playing for High Stakes," in which Anna Little and Jack Richardson appear in the principal parts, and are now filming "Sombrero Bill."

Weber and Fields Lose Aged Costumes

The strenuous work of making film comedies was too much for the eccentric aged costumes of Joe Weber and Lew Fields which they have used for almost a score of years on the legitimate stage, for it so happened that in a collision with a regiment of ash cans, said evening costumes fell in parts. The Keystone tailoring department attempted to repair the damage, but the evening costumes had served their day and the application of cleaning compound caused a dismemberment of the fabric.

Bert Clark and Joe Jackson, legitimate stage comedians, who recently joined the Mack Sennett Keystone staff, were the center of bombardment when the supply automobile in which they were riding, and which contained a large number of imitation hand-grenades was the scene of one awful explosion. Some actor threw a lighted bomb in the midst of the explosives. Several of the party were injured by flying glass and metal, but none seriously.

Anna Luther, formerly with the Selig producing forces, is now a member of the Mack Sennett Keystone staff. Roscoe Arbuckle has just completed a two-reel beach comedy in which an automobile and an electric beach chair dash off a fifty-foot pier into the ocean. The latter was occupied by Minta Durfee, who escaped drowning when Arbuckle dived in and saved her. The three-hundred-pound comedian has invented a new device to remove the water from the ears following swimming, and this will be used first in this subject. This device, operated by vacuum, will throw a stream ten feet.

Hayward Mack, one of the original members of the Imp producing company, who has been with a number of the well known motion picture organizations, has been added to the Universal stock and is playing leads with the Richard Stanton company.

At the Selig zoo the filming of a two-reel subject, "The Private Banker," was taken up this week by director Tom Santschi. The scenario for this is by J. Edward Hungerford, and deals with an attempt of an Italian to organize a private bank and swindle his fellow countrymen of an Italian colony in a large city, presumably New York.

"Why Love is Blind," is the title of a three-reel picture now being made under the direction of George Nichols at the Selig Zoo. Jack Pickford in this impersonates a hunchback, who, when driven from home, gets a job with a small circus and there falls in love with the owner's blind daughter, and later attempts to prevent an operation that is to be performed in the hope of the girl recovering her sight, the hunchback believing that she does not know of his deformity. Others in the cast are Guy Oliver, Frank Clark, Lillian Hayward and Betty Nathan.

"The Chronicles of Bloom Center" company, under the direction of Sidney Smith, are this week working on the eleventh number of this comedy series. The title of this is "When the Circus Came." A big section of the Selig zoo has been transformed into a regular big top attraction, with sawdust rings, red lemonade and peanuts.

A South American monkey has been added to the Selig zoo which is causing much speculation and research by the animal trainers, in that they cannot discover the family to which he belongs. The monkey, named Siamese, was recently purchased by Colonel Selig, and has just arrived at the zoo.

Auditor A. A. Davidson, of the Selig Polyscope company, is combining business with pleasure and taking a vacation, which he is spending in Los Angeles.

Barnyard Zoo for Chaplin Release

The Essanay studio has been thrown into a barnyard zoo, and contains turkeys, snakes, burro, and other homely pets, all of which are members of the company producing the next Chaplin comedy release. The fowl and burro are being trained and will play important parts.

Dixie Carr, member of the Universal staff, who played prominent parts in the Pavlova subject and other big features, is convalescing at a local hospital from an appendicitis operation.

A large well trained Indian leopard has been added to the E and R zoo, which will make possible a number of exceptional subjects because of the tameness of this member of the cat family. It will work with men, women and children on short acquaintance, and is considered of more value than any of the other animals of the zoo.

Constance Collier, the London actress, has arrived at the Oliver Morosco Photoplay Company studio for appearance in the film production of "The Tongues of Men," which will be made under the direction of Frank Lloyd. A cast composed of Forrest Stanley, Herbert Standing, Elizabeth Burbridge, Lamar Johnston, and Lydia Yeamans Titus, has been selected to support. While en tour to America for this engagement, Miss Collier, aboard a Dutch liner, saw an English army transport destroyed off Folkston by a submarine or mine. It was estimated that two thousand soldiers

got ashore in boats, while many are reported to have perished.

The Pallas Pictures Corporation, producing "The Call of the Cumberland," are home from a ten days' stay in the San Bernardino mountains. Dustin Farnum is featured in this, with a cast composed of Myrtle Stedman, Winifred Kingston, Herbert Standing, Page Peters, Dick La Strange, Hart Hoxie, and others. Julia Crawford Ivers, formerly a writer and reader before she entered the motion picture field, is directing this production. The dry air of the high elevation caused many hardships, and so many chapped lips that it was almost impossible for the company to work the first few days.

Carl Pierce Visits Coast

Carl H. Pierce, manager of the Eastern offices of the Oliver Morosco Photoplay



TINA MARSHALL

Company, and the Pallas Pictures Corporation, together with Mrs. Pierce, came to the Coast last week for a short stay at the studios in conference with these producing companies.

"When Lynn Came Home," is a one-reel western with a heart interest being produced at the Vitagraph studio by William Wolbert, with J. Carleton Wetherby in the name part, and George Holt appearing as the brother.

Producing Manager Rollin S. Sturgeon, and a company of Vitagraph players, including Mary Anderson, William Duncan and others, have gone to the Mojave Desert for exterior scenes for a three-reel subject, "The Flower of the Desert." By the time Mr. Sturgeon has this subject completed, it is expected that props will be completed for his next Blue Ribbon feature, "God's Country and the Woman," which is to be an adaptation from the Oliver Kurwood novel of the same name.

The cupid of the Balboa studio has again been at work. This time his victims are Andrew Arbuckle, brother of Maclyn, who is playing comedy and character leads for the Balboa Company, and Mlle. Duquesne, who is playing character leads at this studio. Recently William Courtleigh, Jr.,

and Ethel Fleming, and Edward Brady and Lillian West, all of the Balboa studio, were married.

Victoria Bateman, legitimate stage actress, and Mrs. Dupant-Joyce, for a number of years understudy of Mrs. Patrick Campbell, are new members of the Balboa stock.

Director Carl LeVines, late of the Eclair, Universal and Horsley companies, is now directing for the Balboa.

HAPPENINGS OF INTEREST IN AND ABOUT SAN DIEGO

Special to MOTION PICTURE NEWS

San Diego, Cal., Oct. 18.

Capt. Wilbert Melville, manager of the Lubin Western Branch, has returned from Los Angeles where he spent about a week on business matters. While there he effected a lease of the studio formerly used by the Lubin Company in that city to S. F. Hutchinson, president of the American Film Company. Mr. Hutchinson was in San Diego recently and visited the Coronado studio of the Lubin Company, which he declared to be one of the best equipped and situated on the coast.

Among some new people whom Capt. Melville secured while in Los Angeles was Francelia Billington, formerly with the Mutual, who will appear in features put out by the Lubin studio. Capt. Melville directed a one-reeler, "The Diamond Thief," the first of this week.

J. Warren Kerrigan, of the Universal Film Company, was down from Los Angeles over Sunday, coming by auto and stopping at the U. S. Grant Hotel. Mr. Kerrigan has property interests in San Diego which demand his attention occasionally. While here he visited Tia Juana, Mexico, where a large race-course is being made ready for a season of horse racing.

The Plaza Amusement Company, operating the Plaza and Cabrillo motion picture theatres, has elected officers as follows: President and general manager, R. E. Hicks; vice-president, Gustav Wolther; secretary, H. L. Wilber; directors, R. E. Hicks, Jesse F. Schultz and Gustav Wolther.

Charles E. Van Loan, whose baseball stories are now being featured in the films, has been spending a few days at the U. S. Grant Hotel, accompanied by Mrs. Van Loan.

According to H. Leslie, who has been here from San Francisco, the Great American Film Company is to build a studio here. He stated that a site of from three to eight acres would be needed. The company plans, he said, to reproduce the history of the United States from the time of Columbus' discovery in 1492 down to the present day.

The old whaling ship *Bozthead*, made over at a local lumber yard into a very good imitation of a cruiser, was towed out of port Monday for the purpose of being used by the U. S. S. *San Diego* as a target and then to be blown to atoms by a Whitehead torpedo. The realistic naval scene was arranged by the New York Motion Picture Company, which equipped the historic old craft for its final cruise upon the high seas.

ALLEN H. WRIGHT.

JUST TO MAKE TALK

By LONGACRE

SLOWLY but surely the evolution process is taking the motion picture industry and its component concerns out of the ranks of the unstable and speculative and placing them in the ranks of the stable and certain. In fact, this step in the progress of the industry may now be regarded as an accomplished fact.

This is not a mere hazard. It is based on careful and daily observation for more than a year of the official incorporation and bankruptcy tables in the daily newspapers.

From the first of October, 1914, until the first of April, 1915, two or three motion picture companies were incorporated every day in New York State. Sometimes four or five new concerns went through the routine of taking on definite form at Albany in the same day. But the bankruptcy columns showed pretty nearly as much activity. One or two, sometimes more, companies went bankrupt every day. Oftentimes the failure occurred without warning except to those active in the affairs of the company.

But along in April, 1915, things began to change. Now, and for several months past, only about three new companies are formed a week, sometimes fewer, and often two or three weeks go by without a failure.

A few of the several hundred thousand self-styled "pioneers" of the motion picture industry can remember the days of gigantic profits, the days when a manufacturer could sell sixty prints of a one-reel picture that cost no more than \$300 to produce. Those were the days of several hundred per cent. profit a week. Those were also the days when even the most prosperous manufacturers felt there was "some catch to it" and didn't put a cent of their earnings back in the business. Those were also the days of quick failures.

Now the enormous profits are gone, with the exception of rare ten-strikes. Gone, also, and happily, are the frequent failures. The business is on a substantial basis with most of the firms paying legitimate profits. Praises be.

With the formation of the Raver Film Corporation, Harry R. Raver re-enters the field he knows so well—that of producing feature motion pictures and exploiting them. The Raver Film Corporation, capitalized at \$300,000, with no stock for sale, has for its moving spirits Mr. Raver and Augustus Thomas, who is easily America's foremost playwright.

Mr. Raver contributes his wide knowledge and experience in the film business and Mr. Thomas contributes all of his

stage successes which have not seen the screen, twenty-nine in all. Plays like "The Witching Hour," "The Harvest Moon" and "The Other Girl," the first production, are in the list.

The point of the whole thing lies in the fact that each feature will be a special production, made with great care, introducing unusual effects, situations and laboratory work, and properly exploited.

Remember Mr. Raver handled "Cabiria" in this country, was head of the old All Star Company in its prosperous days, and before that was general manager of the Film Supply Company of America, American representative of Eclair, of Itala, and was a director of the old Sales company.

The first production will be "The Only Girl," with James J. Corbett in a role that fits him like a wet glove. Percy Winter, late of Lubin, and son of William Winter, the famous dramatic critic, will direct.

S. L. Rothapfel left New York Thursday for his tour of twenty-seven centers with all the enthusiasm of Billy Sunday "hitting the trail." The familiar Rothapfel smile, gestures, voice and general exhibition of temperament were in a state which promises a series of sparkling talks to the exhibitors of the country.

The Mutual Film Company deserves and will have much commendation for its connection with this trip. It is a fine enterprise, a move in the right direction—toward the betterment of the theatre, that vital element in the picture world which many producers pay too little attention to and know too little about.

But Mr. Rothapfel emphasizes the fact that he will talk strictly as a free lance. His general theme will be the proper presentation of pictures—all kinds of pictures; and his specific theme—the theme closest to his heart—will be "the independence of the theatre," its independence from programs, from the dictation of the audience, the producer, the censor, or from any quarter which militates against constant originality and clean, high grade entertainment. He is going to talk to his fellow exhibitors with the gloves off and we dare say that every exhibitor far and near will want to hear his bare-handed remarks.

Grace Valentine, who was last seen on Broadway with Frank Keenan in "Yosemite," has been won over to motion pictures. She is now playing at the Gaumont studios in "The New Adam and Eve," in which she is covered with blushes and Autumn leaves.

Miss Valentine was considerably annoyed the first time Ed. Middleton told her he was going to take a double exposure. She thought she was sufficiently exposed and was relieved to find that the brunt of a

double exposure falls on the camera man.

But seriously, Miss Valentine is an actress of the type that will help motion pictures for she is a real emotional star. In addition to all this she screens well. Line forms on the left.

Scenario writers please don't send single reel dramas to Lubin. That company wants three-reel dramas and single reel comedies. At least so says Daniel Ellis of the Lubin scenario department.

Babies are dropping out of the clouds at the Essanay studios. Bryant Washburn, the fourth, recently arrived, followed by Miss Cobb, daughter of Edmund F. Cobb. Both daddies are leading men.

John B. Dudley, who represents a group of New York capitalists, and Jesse James Goldberg, former secretary and general manager of the Life Photo Film Corporation, will soon launch a new producing concern. The name of the new company has not yet been chosen. Joseph Smiley, the well-loved colonel, late of Lubin and Peerless, is director. His assistant is George De Carlton. The producing company has already left for Jacksonville, Fla. In it are Percy Standing, Jack Hopkins and Lucy Cotton.

Girls, Harry Reichenbach, the Equitable press agent, says you mustn't say you can do stunts unless you really can. A girl who said she could swim was recently nearly drowned in the feature "A Daughter of the Sea," Muriel Ostriche. The fib wasn't discovered until the girl was in the water and shouted for help.

CHANGES OF THE WEEK

George Wiley is now business manager of the Bushman-Quality-Metro Producing Company.

A. H. Byrd is no longer with Wyandoak. He has the Celebrity studios at 28 West Thirty-eighth street, New York City.

Harry Hadfield, dramatic director, joins Lasky.

Within two hours after her arrival from Europe, Anna Held signed a \$50,000 Morosco contract, drew \$5,000 on account and started for the Pacific Coast studios.

A lot of changes at the Eastern Film Corporation Providence studios. W. P. Barrett succeeds E. F. Bostwick as business manager. George Lessey is now chief of productions. Bert Ennis remains in charge of the publicity, advertising and sales departments.

Also changes at the Edison Bronx studios. R. H. Webber comes over from East Orange as assistant to the general manager, Len McChesney. John Gill also comes over from Orange.

Irving Cummings is to play in David Horsley's animal pictures.

J. Jarker ("Jack") Read, Jr., has signed with Tom Ince as advisory director.

Arthur Hoops, late of Famous Players, the most polished of screen "heavies," is now with the Kleine forces, playing the title role in "Canavan, The Man Who Had His Way."

Marie Doro will play in a Griffith-Triangle feature.

IN AND OUT OF TOWN

Winfield R. Sheehan, general manager of the Fox Film Corporation, has just returned from Canada, where he opened a Fox exchange in Montreal.

Don Meaney, manager of productions for Quality, is in from the coast.

Allan Dwan, Triangle director, is in town with a company headed by Lillian Gish and Owen Moore. They will make exteriors for one picture and then trek back to Los Angeles.

Stanley Walpole is back on Broadway after an absence of nearly two years. He was leading man with the Western Eclair and since then has been back to his native Australia, playing on the speaking stage.

James R. Quirk, publisher of the *Photoplay Magazine*, is in New York on his monthly visit from Chicago.

FOX TO PRESENT "FAMILY STAIN," FIRST DETECTIVE SUBJECT

Beginning October 24 William Fox will present at the Academy of Music, New York, for four days his first detective moving picture, "The Family Stain," adapted from the mystery story, "The Widow Le Rouge," by Emile Gaboriau.

Frederick Perry, remembered as having made a notable success in "Dr. Rameau," plays the leading part. In his supporting company are Einar Linden, Walter Miller, Stephen Gratton, Carey Lee and Dixie Compton. The photodrama was produced for William Fox by W. S. Davis.

CARTOONIST BAKER TURNS COMEDY SCENARIO WRITER

Graham Baker, cartoonist and former newspaper man, has written a series of motion picture scenarios for the Vitagraph Company that introduces a new comedy character to the screen in Itsky the Inventor.

The pictures already listed for release include: "The Patent Alarm Clock," "The Pest Vamooser," "The Cold Feet Getaway" "The Screech Killer," and "The Patent Food Conveyor."

LAMBART AND CUNNINGHAM OFF FOR CHICAGO

Captain Harry Lambart, director-general of the Mirror Films, Inc., left October 20 for Chicago, accompanied by Jack Cunningham, publicity representative of the corporation. The object of the trip was not given out at the office of the company.

Captain Lambart admitted that he was going to Chicago, but he would neither affirm nor deny that he was going to the Coast.

Albert Chevalier in "My Old Dutch" for Universal

Five Reeler, Based on His Famous Coster Song, and Featuring Florence Turner Opposite the Vaudeville Headliner, Is Scheduled for Early Release as a Broadway Feature

THE Universal Film Manufacturing Company is soon to release on its Broadway Universal Feature program, "My Old Dutch," based on Albert Chevalier's coster song of the same name. "My Old Dutch" is a five-reel picture made by the Turner Films in London, and the Universal purchased the producing rights of the picture for this country.

It is written by Arthur Shirley and Albert Chevalier. Mr. Chevalier takes the leading male role himself, and Florence Turner plays opposite him. It is produced by Larry Trimble. Mr. Chevalier plays Joe Spudd, a quaint old character, and Florence Turner is seen in the role of Sal, My Old Dutch.

The story of the love match starts at a Whit Monday gathering while playing the game of "kiss the ring." Joe's rival seizes and kisses Sal. Joe rescues her, and they fall into one another's arms and embrace. It is the dawn of love in their honest coster bosoms.

There is also a little scrap in which Joe knocks out his rival and starts for home with his gal Sal on their donkey shay. They have their Romeo and Juliet love and soon after the marriage bells ring for them. After a year a baby blesses their home but it does not live long, and this marks their first sorrow.

But as time passes another child is born and lives to be quite a boy. Then Sal receives news that she has inherited a large sum of money, and both Sal and Joe decide

that this money will be put aside to make their little "nipper" a gentleman. They are as good as their word and the "nipper" is placed in the hands of a private tutor and given a good education. He grows up to be a rare "swell." And when his parents come to call on him, they both realize that he has grown above them, and they resolve not to stand in his way.

The old folks return home, and then their luck turns. Things are not as they used to be for Joe and Sal. Times are hard and Joe finds a great deal of difficulty in disposing of his wares. And amidst their sorrows they hear that their boy is squandering the remainder of the inheritance they had given him among his society acquaintances, and their sorrow deepens.

But Joe is not fretting for himself, it is for his wife—his Sal—his "Old Dutch." And they go to their boy and Joe exclaims to his son: "You have broken your mother's heart, and I could curse the day when you were born." But Sal just kisses and pats the lad—the mother's full heart, though purse be poor.

The lad is touched and his conscience is stirred. "I am done with being a gentleman," he exclaims, "I am going to try and be a man."

He shakes his parents by the hand as they leave and determines to face the world differently than in the past, and prove himself worthy of his dear parents' untiring love for him.

Director Maurice Tourneur Sets Up Shop for Himself

The Paragon Film, Inc., Is Organized to Produce Twenty-four Five-Reel Pictures a Year from Original Scenarios and Adaptations of Theatrical Successes

A NEW manufacturing concern, the Paragon Film, Inc., will open a studio, now nearing completion, and a factory at Fort Lee, N. J., about December 1. At the head of the organization is M. Maurice Tourneur, the eminent French director of motion pictures, who came to this country from Paris a year ago and who in that time has staged some of the most artistic productions for the screen seen in this country.

His office in the New Jersey corporation is the dual one of vice-president and general manager. The Paragon will release its output through the World Film Corporation, with which M. Tourneur has been associated.

"The new company," said M. Tourneur recently, "will enable me to present photodramas of five or more reels each, along special lines which I have long felt would be very profitable. We will not attempt to turn out a million feet a week, nor even from thirty to forty reels, as nothing that is really artistic can be assured to such an output.

"Our intention is to produce about twenty-four five-reel features a year and perhaps two or three larger ones, which will mean from 10,000 to 15,000 feet of film a month.

"The new plant is located in the centre

of the woods, near the new Universal plant, and it will contain many original improvements, the effect of which will be felt by those seeing our pictures. We have already contracted for some of the best French directors in America, original scenarios and adaptations of plays of the most successful theatrical managers, and for American actors, whom I regard as superior to any we have in Europe. All of our actors will be Americans."

INDIANA LEAGUE IN CAMPAIGN FOR MORE MEMBERS

Special to MOTION PICTURE NEWS

Indianapolis, Oct. 19.

The headquarters of the Indiana Motion Picture Exhibitors' League and the Indianapolis Motion Picture Exhibitors' League, located in the Saks building, Indianapolis, have been redecorated, refurnished and remodeled.

The offices have been made into one large room and present a very attractive appearance.

Practically all the exhibitors in Indianapolis are members of the Indianapolis League, and a state campaign has been started to get every exhibitor in the state to join the state association. The outlook is considered excellent.

FAMOUS BASEBALL STAR JOINS KLEINE FORCES

Charles Nichols, the famous ex-baseball pitcher of the Boston National Baseball Team, is now a member of the George Kleine selling forces, traveling out of the Kansas City office.

Mr. Nichols was the hurling end of the Boston Nationals' celebrated battery of Nichols and Bennett from 1890 to 1900. His baseball career began with Omaha in 1888. He has managed the Kansas City team of the American Association and has been identified with sports of various kinds in the Missouri metropolis for a number of years.

Nichols is remembered by Joe Vila, sporting editor of the *New York Evening Sun*, as "the best pitcher Boston ever had."

"DAMAGED GOODS" SHOWN BY REQUEST IN KANSAS CITY

At the request of a number of prominent Kansas City clergymen, physicians and members of the Welfare Board of Kansas City, Manager F. L. Kiltz, of the Mutual Film Corporation, arranged a special showing of "Damaged Goods" on October 4.

Those who looked at the picture, without an exception, were of the opinion that it put over a great moral lesson and put it over in such a way that it was sure to reach home.

Physicians and clergymen from many towns in Kansas attended the showing.

WILSON AND FIANCEE SHOWN IN HEARST-SELIG PICTORIAL

President Woodrow Wilson and his fiancée, Mrs. Norman Galt, are presented in the Hearst-Selig News Pictorial, No. 82, released October 14. President Wilson and Mrs. Galt are shown attending the second game of the world's series.

Schoenbaum, Technical Expert, Joins Industrial

Motion Picture Authority Was in Charge of Film Patents at the Office Internationale in Paris and Later Became Associated with Pathe in Europe

M. H. SCHOENBAUM, who was for several years technical secretary of the Etablissements Pathé Freres, in France, and who is a recognized motion picture patent expert and an authority in the technical and laboratory end of the business, has joined the Industrial Motion Picture Company, of Chicago, Watterson R. Rothacker, president, as its technical secretary.

Mr. Schoenbaum has been identified with the motion picture industry since 1897. He was present at the filming of Queen Victoria's Diamond Jubilee, and at its first projection at the Alhambra, London, in 1898.

Later he was in charge of the motion picture patents at the Office Internationale in Paris, and left that position to become associated with M. Charles Pathé, head of the firm of Pathé Freres. Extensive travel through England, Germany, Austria, Italy, Belgium and Holland has given Mr. Schoenbaum a continental outlook upon the European cinema field. He was a pupil of the

Board of Trade Officers Snapped for Picture at Meet

Group Taken at First Board of Directors Assemblage—The News Weeklies Cameramen Beforehand with Members as They Drove up to the Building

THE curiosity of the millions who daily crowd motion picture theatres concerning the personal appearance of their favorite film star is proverbial. It has in a measure been gratified by the producing companies. Their stars appear sometimes at public balls and other entertainments. But for the most

tute these and other motion picture concerns look like is a mystery.

The group above shown includes some of the biggest of these men—not in stature perhaps, but in point of achievement. They constitute the officers and directors of the Motion Picture Board of Trade of Amer-

OFFICERS AND DIRECTORS OF THE MOTION PICTURE BOARD OF TRADE



(LEFT TO RIGHT) WILLIAM M. SEABURY, W. STEPHEN BUSH, W. W. IRWIN, JOSEPH W. ENGEL, J. E. BRULATOUR, E. A. MACMANUS, S. L. ROTHAPFEL, WILLIAM A. JOHNSTON, MAX STEARN, NICHOLAS POWER, R. H. COCHRANE, JOHN R. FREULER, J. W. BINDER

part their "living personalities" are mysteries.

This, to a much greater extent, is true of the big men who are behind the corporations that make, distribute and show pictures in America. The names Vitagraph, Lubin, Mutual, Metro, Universal are household words, but what the men who consti-

tute these are assembling for the first regular meeting of the board of directors. From left to right they are:

William M. Seabury, general counsel; W. Stephen Bush, vice-president of the *Moving Picture World*; Walter W. Irwin, chairman, executive committee; general manager V-L-S-E, Inc.; Joseph W. Engel, treasurer, treasurer Metro Pictures Corporation; J. E. Brulatour, director, distributor Eastman Kodak Company; E. A. MacManus, secretary, general manager International Film Service; S. L. Rothapfel, director, manager Rialto Theatre; William A. Johnston, director, Editor MOTION PICTURE NEWS; Max Stearn, director, manager Majestic Theatre, Columbus, Ohio; Nicholas Power, vice-president, president Nicholas Power Company; R. H. Cochrane, director, vice-president Universal Film Manufacturing Company; John R. Freuler, vice-president, president Mutual Film Corporation; J. W. Binder, executive secretary.

Commodore J. Stuart Blackton of the Vitagraph Company, president of the Board of Trade, is not included in the group, being ill at the time the picture was made.

Just prior to making the picture here shown, the magnates were filmed by the news weeklies as they drove up in their motors.

RUTH STONEHOUSE IN ROLE OF GODMOTHER

Ruth Stonehouse, Essanay leading woman, has returned from Elkhart, Ind., her old home, where she went a few days ago to act as godmother to Alice Jane Webb, daughter born to Dr. and Mrs. Webb.

HARLAN IN NEW SELIG-HOYT PLAY

Production has been started at the Selig studios in Chicago, on Hoyt's "A Temperance Town." Director T. N. Heffron has the play in charge and Otis Harlan, the comedian, will be supported by Grace Darmond, James Bradburry and John Charles.

Gaumont Pictures on Mutual Program All Made Here

Company, Contradicting Rumors of Foreign Manufacture, Makes Known Location of Studios Turning Out Rialto Star Features and Casino Comedies

OF the rumors that the pictures of the Gaumont Company released on the Mutual program are not made in America, a categorical denial has just been made by that company. Both the Rialto Star features and the Casino Star comedies are made by Gaumont, either at Flushing, N. Y., or Jacksonville, Fla. They are distributed only by the Mutual Film Corporation.

"The slightest investigation would convince the most casual inquirer of the falsity of such a statement," was the remark of



FAYETTE PERRY

F. G. Bradford, general manager of the Gaumont Company, when the rumor was called to his attention. "Every Gaumont motion picture on the Mutual Program is made here in America.

"Just to look at a list of Gaumont releases of Rialto Star features and Casino Star comedies is sufficient to convince one at a glance that the all-American program of this company is just what it purports to be. Before me I have a list of stars Gaumont has recently employed in pursuance of its policy of securing a new Broadway favorite as star in each release.

"The only star even with a foreign name is Fania Marinoff, who was born in Russia. As she made her debut in Denver as a child, it can be seen that all her stage experience has been in this country. She has played in 'The Man on the Box,' 'The Romance of the Underworld,' 'The House Next Door,' and was in the original New York cast of that great play 'Within the Law.'

"Who could be more American than William Roselle or W. C. Fields? Both are Gaumont stars. Fayette Perry comes from Nebraska. So does Alice Dovey. Grace Valentine was born in Ohio. Tempest and Sunshine are Kentucky girls.

"Take a few other Gaumont stars whom we are glad to feature. Francine Larimore, who is in 'The Devil's Darling,' is now playing on Broadway. Her picture has a New York setting. Ivy Troutman

secured her first theatrical experience in the West, and has appeared in support of William H. Crane and Marguerite Clark. Later she had the lead in 'A Pair of Sixes.' Cissy Fitzgerald, whom Gaumont stars in 'A Corner in Cats,' is living in her home in the Flatbush section of Brooklyn. She is a well known Frohman star.

"Rialto Star Features are directed by Richard Garrick and William F. Haddock. Mr. Garrick was for twelve years a director of dramatic companies for Frohman, Liebler and Company, and Henry Miller. He has directed photoplays for Selig, Universal and Eclair. Mr. Haddock secured his early training as a member of the famous Castle Square theatre stock company of Boston. For the past three years he has been president of the Actors Society of America.

"Casino Star Comedies are directed by Edwin Middleton. He spent twenty-one years in Philadelphia stock, and has supported such stars as Mrs. Drew, J. B. Polk, Roland Reed, and Adelaide Stanhope. He made the scenario of 'Rip Van Winkle,' and directed Thomas Jefferson in the production.

"Having vouched for our directors, it would seem hardly necessary to vouch for the Americanism of such in the Gaumont companies as Henry W. Pemberton, Madge Orlamond, 'Budd' Ross, Flavia Arcaro, Charles W. Travis and Sydney Mason. Yet I am going into the matter so thoroughly, since I wish to disprove once and for all the senseless gossip that Gaumont films are not made in America.

"As for the announcement of the autumn and winter program of the Gaumont Company, it certainly could not be more American than it is. Three companies will be at work at Jacksonville, Fla., and the Flushing, N. Y., studios will house Gaumont comedy companies even while they are being rearranged and enlarged so that production for the Mutual program may be materially increased. The program is absolutely American in every detail."



IRENE FENWICK IN "THE SENTIMENTAL LADY," KLEINE FEATURE, RELEASED NOV. 3 THROUGH THE KLEINE-EDISON SERVICE

FARRAR'S SCREEN "CARMEN" WINS HEART OF 'FRISCO

Special to MOTION PICTURE NEWS

San Francisco, Oct. 18.

The initial presentation of "Carmen" in San Francisco last week attracted a record crowd to the Imperial theatre, on Market street, and Manager Partington anticipates that capacity houses will be the rule during the engagement, particularly since the announcement has been made that this film will be displayed in no other theatre in this city this year.

Extensive preparations were made for presenting this production, including the gathering of a symphony orchestra of twenty and a company of grand opera singers to render selections from the opera.

San Francisco is world noted as a home of grand opera and "Carmen" in moving pictures, with the magnificent setting that has been arranged, is proving as great an attraction as the opera itself. Thousands of persons saw Geraldine Farrar at the Exhibitors' Ball last July and are now taking advantage of the opportunity to witness her première on the screen.

In spite of the magnitude of this production and the great demand for seats no marked changes have been made in the prices of admission at the Imperial theatre, these being ten and twenty cents for matinees, and twenty and thirty cents for evenings, with fifty cents for box seats. "Carmen" will be shown at this house for three weeks.

WOMAN FLORIST OF CAPITAL VISITS UNIVERSAL CITY

Mrs. J. A. Phillips, a leading florist of the national capital, was a recent visitor to Universal City. Mrs. Phillips is known as the "flower lady of Fourteenth street" and enjoys such popularity in Washington, D. C., that she was easily the winner of the popularity contest inaugurated by the Lyric theatre, which provided for a trip to the Pacific Coast to see the expositions.

Among the patrons of Mrs. Phillips are several cabinet members and Mme. Jusserand of the French Embassy, Countess Celere of the Italian Embassy and many others among the foreign diplomatic representatives at the national capital.

PRODUCER FOR "WHO IS GUILTY?" NOT YET ANNOUNCED BY PATHE

The following from the Pathé Exchange, Inc., is self-explanatory:

"In view of recently published statements with reference to the coming Pathé series 'Who Is Guilty?' at variance with those sent out from this office, we desire to emphasize the fact that 'Who Is Guilty?' is the property of Pathé; that the producer has not yet been decided upon; that before long we will publicly announce as the author of the stories one of the most famous women writers of the time; and that George B. Seitz, the Pathé scenario editor, will write the scenarios and has already finished several episodes."

MACKIN, NOW KALEM DIRECTOR, FOR "MARGUERITE" SERIES

With the promotion of Hamilton Smith, who has been appointed first assistant to William Wright, secretary and treasurer of Kalem Company, John E. Mackin was transferred from Mr. Millarde's Jacksonville company and promoted to directorship.

Mr. Mackin will have charge of the future episodes of "The Ventures of Marguerite," the series featuring Marguerite Courtot. The new director has done some notable work in "heavy" roles for Kalem.

CORBETT CAST FOR THOMAS PLAY, "THE OTHER GIRL," FOR RAVEN

Augustus Thomas' famous play, "The Other Girl," which deals with the problem of heredity versus environment, will be produced in motion pictures by the Raven Film Corporation.

The role of "Kid" Garvey, champion pugilist, will be enacted by James J. Corbett, an international favorite. All the old familiar characters will be interpreted by artists having extended stage popularity.

"An Embarrassment of Riches" in Kulee Subject

Twelve Real, Acid-Tested Stars Afford Public Golden Opportunity to Learn, All in One Picture, of Player Folks' Home Life and Off-Stage Personalities

"HAVE you ever acted in the movies?" That is just one of the eight questions which Molly has to get answered in her cross-country interview of the twelve prominent stars in the cast of "How Molly Made Good." And she gets her answer all right.

Because, just as Leo Ditrichstein, Henrietta Crosman, Cyril Scott, Lulu Glaser, Robert Edeson, Julia Dean, Henry Kolker, Julian Eltinge, Charles J. Ross, Mabel Fenton, May Robson and Mme. Fjorde, each in turn, steps out of his or her front door to greet the little reporter, the camera man right behind Molly has turned the crank, and there they all are willy nilly right in the picture.

That's how the Kulee Features, Inc., caught the actor folk napping. And that's how all these Broadway favorites happen to be in one and the same film.

It was the Kulee Features, Inc., that started Molly out on this star-interviewing

tour. Somebody dared them to combine twelve popular stars in one and the same picture, and what else was there left for them to do but to do it? They got Burns



MARGUERITE GALE IN "HOW MOLLY MADE GOOD"

Pretty Paramount Pathfinder at End of Long Trail

Anita King, Weary from Journey, But Happy Over Achievement of Making 3,500-Mile Trip Alone in Auto Without Accident, Gets Big Reception in New York



ANITA KING, THE PARAMOUNT GIRL, IN PHILADELPHIA, JUST BEFORE SHE STARTED FOR NEW YORK, POSING FOR THE PHILADELPHIA EVENING TELEGRAPH PHOTOGRAPHER

ANITA KING, the Paramount girl, having safely delivered a dozen odd messages from chief executives of other cities, to Mayor Mitchel of New York, betook herself to the Broadway theatre and there bestowed upon a host of admiring fans a pretty speech and a pretty smile. This happened Tuesday, October 19, the same day that Miss King arrived weary but happy, on Broadway.

Chaperoned by no less a distinguished character than John C. Flinn, of the Jesse L. Lasky Feature Play Company, Miss King entered Manager Langfeld's crowded house exactly on the stroke of nine. Mr. and Mrs. W. W. Hodgkinson, Mr. and Mrs. Raymond Pawley, Tarleton Winchester, R. M. Vandivert and others were in the party with Miss King.

A halt was called in the regular pro-

gram, and two or three hundred feet of film were projected, showing Miss King bidding goodbye to various friends on the coast, including Mr. Lasky and Geraldine Farrar of the Lasky West Coast studio. When the spot light found Miss King, the audience grew uproarious.

Mr. Flinn then made a short speech to the assembled multitude, introducing Miss King. She is the only woman who has crossed the American continent absolutely alone and without assistance, and part of her success may be laid to the fact that she drove in a Kissel Kar. Following Mr. Flinn came Miss King herself.

Miss King told various details of her journey, lauded Paramount and Lasky and also acquainted the crowd of the fact that in reward for her daring trip, she would be featured in a Lasky picture.

Mantle, dramatic critic on the New York *Evening Mail* to help them out.

Tact decided him to send a heroine rather than a moving picture director out to grapple with artistic temperaments, and to furthermore safeguard her by the protecting guise of a reporter, for even temperament at large will be cautious in the restraining presence of a newspaper nose.

Mr. Mantle has been very precise in his distribution of opportunity. Each star is given an exactly equal chance of showing his or her personality to best advantage in the picture. There is an absolute balance of power which is extraordinary.

But the most charming and novel feature of the film is the glimpse it affords right into the homes of these Broadway stars.

ASSOCIATED ENGAGES RAYMOND HOUSE, JUVENILE

Raymond House, engaged by President Boeske for the Santa Barbara Motion Picture Company of Associated Program as the juvenile lead of the dramatic company, makes his initial bow to the Associated Program in "The Crimson Circle."

This young man is a graduate of the National Conservatory of Dramatic Arts under F. F. Mackay. His first professional work was for the B. F. Keith Stock Company of Brooklyn, and since then he has filled juvenile roles all over the country besides a season in repertoire with Norman Hackett.

House's first experience in motion pictures was with the New York Motion Picture Corporation on the West Coast. He will play under the direction of Phil Walsh, opposite Eva Marius Paigne.

EDISON MAKES SOCIOLOGICAL FILM FOR FORD

Fred Abbott, director of Commercial films, Edison, is in Detroit, with a party of Edison players working on a sociological film for the Ford Motor Company. The picture is to be educational, in that it will show how the Ford organization takes the raw ignorant foreigner and, through their settlement and allied institutions makes him over into a highly desirable citizen.

The film, written by Director Abbott, will be in two reels. The players are Gladys Leslie, William Fables, Charles McGee, William Casey, Jean Dumar, Arnold Priscoe, and John Beauman, cameraman.

The Edison Company also makes weekly a short length of film on current events which the Ford Company distributes free to the exhibitor through the organization's branch offices.

KNICKERBOCKER RELEASES THREE REEL COMEDY

With "The Morning After," the Knickerbocker Star Features releases a three-reel comedy. The story depends upon its funny situations, its cast, and its directing to put it over.

Heading the fun-makers is Smiling Bill Parsons as Mr. Henry Pike, who, in pursuing a man who owes him a long-standing debt, gets into heaps of trouble and complications with Mrs. Lane (Rena Rogers), a pretty grass widow, and Pike has some job squaring the affair with his own wife the morning after.

Others in the cast are Constance Johnson, who plays the part of Mrs. Pike; Harry Fisher, as a French masseur; Russ Powell, as Mr. Lane. This feature will be released on October 27.

PHOENIX SUGGESTED AS CREST FOR FAMOUS PLAYERS

Many are the tributes which were received by the Famous Players Film Company after the fire which totally destroyed the Twenty-sixth street studio of that company in New York. The most remarkable and the most unique form of felicitation which has reached Adolph Zukor, president of the Famous Players, thus far, however, is a suggested coat-of-arms bearing the figure of the Phoenix, for the Famous Players, sent him by John Govenlock Dickson, of Galt, Ontario.

The familiar Phoenix, arising from the flames, is of course symbolic of the indomitable spirit of the organization which took up active work on the replacing of the old studio while the ruins were still burning.

BETTY COMPSON NEW LEADING LADY FOR NESTOR COMPANY

Betty Compsion is the most recent addition to the Nestor Comedy forces. She will appear as the leading lady in the Nestor company, No. 1, directed by Al E. Christie himself.

Miss Compsion is a petite blonde and has had considerable experience on the legitimate stage. For some time she was a member of the stock company of William J.



RAOUL WALSH, DIRECTOR, THEDA BARA, STAR, AND GEORGE BENOIT, PHOTOGRAPHER OF THE FOX "CARMEN"

Kelley, of Salt Lake, and recently she has been appearing in vaudeville.

Miss Compsion's first picture with the Universal aggregation will be "Wanted a Leading Lady."

AUDUBON SECRETARY PRAISES THANHOUSER BIRD LIFE THEME

T. Gilbert Pearson, the secretary of the National Association of Audubon societies, witnessed a private showing of the two-reel Thanhouser release, "The Spirit of Audubon," at the Mutual offices on Saturday, October 9, and went away enthusiastic in his praise for this picture.

"The Spirit of Audubon" returns, in this film, to a little boy and a little girl in their sleep, and takes them with him to the southland where they may see the romance of life of birds. When they have witnessed what the spirit of the great man who loved the birds shows them, they both declare that they will be nothing but kind to birds from thenceforth.

Some of the most interesting portions of film are those which display bird life in Louisiana, showing the great bird reservations that have been established by the government and by the Audubon societies through Mr. Pearson.

The photographing was done by Herbert K. Job, who is the expert on applied ornithology for the National Association of Audubon societies.

CUMMINGS TAKES UP WORK AT HORSLEY STUDIO

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 18. Irving Cummings, late lead of "The Diamond from the Sky" North American Company, has taken up his work at the Horsley studio, and the first subject in which he will appear has been given the title of "The Explorer." This will consist of two or more reels.

Milton Fahrney, director of Cub comedies, is making "A Double Cross," featuring George Ovey.

SPERO BEGINS MAKING COMEDIES FOR KRITERION

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 18.

M. Spero, who has been in Los Angeles for the past three weeks, organizing a motion picture company, has leased the studio owned by the Masterpiece Film Manufacturing Company, 1359 Gordon street, Hollywood, employed G. P. Hamilton, as director, Dot Farley as leading woman to play opposite Sam Burns, whom he brought west from New York, and this week began making comedies. Mr. Spero has a franchise for the release of five reels weekly, to consist of one single reel comedy, and two two-reel dramatic subjects. Incorporation papers for the company will be filed within the next few days, and plans are being made for the adding of three or four companies to the producing staff within the next three or four weeks.

Mr. Spero was formerly connected with the Crown City Film company, as president, and was one of the principal factors in the re-organization of the Kriterion. He will in a measure supervise the direction of all subjects made for this program in California.

EVA M. PAIGNE, LEADING LADY, WITH ASSOCIATED

Eva Marins Paigne, leading lady, can boast a long line of theatrical ancestors. Her father, Alexander Marius Paigne, was for many years leading man with the great Bernhardt, and her mother, Margaret Henry, was Drury Lane's leading woman in the palmy days of Sir Augustus Harris.

Miss Paigne's first appearance was with Nance O'Neill and McKee Rankin in the Australian production of "Queen Elizabeth," an independent starring tour under the management of J. C. Williamson, who took the young star throughout Australia and New Zealand. Then followed a tour with Andrew Mack and an engagement on the Orpheum turn with a sketch by Will Cressy.

Her screen work with the Universal led to her present engagement. She is appearing in a series of new and original two-reel features written and produced by Director Phil Walsh for the Associated Service.

LIONEL BARRYMORE TO STAR FOR METRO IN NIGH PLAY

Lionel Barrymore, brother of Ethel Barrymore, most recently seen on the screen as Marcus Bellair, the foreign spy in the "Elaine" series, will be starred in "The Parson of Gopher Hole," a coming Metro feature. It will be produced by William Nigh from an original scenario, which he himself wrote.

GEORGE PHILLIPS IN HEAVY LEADS FOR ASSOCIATED

George Phillips, formerly a member of the Frawley Stock Company, with sixteen years' experience on the stage, has turned his talents to moving pictures, playing heavy leads for the Santa Barbara Motion Picture Company of the Associated Service.

DR. BRADY INTERESTED FOLLOWER OF PICTURE'S CREATION

Cyrus Townsend Brady, author of "My Lady's Slipper," the latest Brady story to be put into production by the Vitagraph Company, has been an interested follower of the picture's creation.

"I was a spectator during the taking of some of the scenes in the Vitagraph pro-



ANITA STEWART IN "MY LADY'S SLIPPER" (Vitagraph)

duction of 'My Lady's Slipper,' continued Dr. Brady, "and feel that Ralph W. Ince, who is directing the comedy has caught its spirit. In his instructions to the members of his clever cast that includes Anita Stewart, Earle Williams, Julia Swayne Gordon, Bill Shea, Harry Northrup, George Stevens, George O'Donnell and Joseph Kilgour, he has insisted on their paying every attention in regard to the manners and costumes of the Louis XVI period and personally supervises the construction and setting of all the scenes.

"When 'My Lady's Slipper' is ready for the screen, it will, to my mind, be one of the most interesting of my stories the Vitagraph Company will have produced, and Anita Stewart, as Countess Villars, the daintiest Countess who ever lost a slipper."

EDITH THORNTON WELL EQUIPPED FOR COMEDY WORK

Edith Thornton, the little leading lady of the Novelty Comedies, being released in the regular Mutual program, is quite the most frankly boyish actress one could find. Miss Thornton was brought up, she declares, just as a boy should be. She was taught by her father how to box, swim, dive, play baseball, and how to look the whole world fearlessly in the face. As a result, Miss Thornton is exceptionally well equipped for comedy work. She will be seen on the Mutual program in three burlesque comedies entitled, "The Corsican Brothers U-to-Date," "Miss Trilby's Big Feet" and "Rip Van Winkle Badly Ripped."

No Extravagant Claims Made for Pictures by Mirror

Company Will Produce Along Conventional Lines, Except That It Is Going to Try to Make Subjects as Novel as Is Consistent with Good Taste

THIS week there comes from the offices of Mirror Films, Inc., at 16 East Forty-second street, New York, the news of the formation of an executive committee which is in the nature of an advisory board.

This announcement was made by Clifford B. Harmon, president of the company and head of the executive committee. He gave the names of those who will be on this committee as follows:

Captain Lambart, who will superintend productions; Frank S. Hastings, treasurer of the company; Andres de Seguro, one of the principal artists of the Metropolitan Opera Company; William J. Hoggson, president of Hoggson Bros., Inc., and Rich. G. Hollaman.

"We have picked out the men who can give some of their time to the conduct of the affairs of the company," Mr. Harmon said in discussing the formation of the committee. "They will not meddle with the technical detail of making pictures, but they will look over the possibilities of what we are going to produce and make suggestions, which, if they are practicable, will be followed out.

"We have one of the best architectural men in the country on our executive committee and another on our board of directors. We have a distinguished musician on our executive committee and another on our board of directors. We have a seasoned amusement man on the executive

committee. We have a successful financier on the executive committee. These men working with Captain Lambart should be able to bring some new ideas to the business, I feel certain."

In speaking of the aims of the Mirror Films, Mr. Harmon had this to say:

"We have gone into the business as a business and with our eyes open. We know that we have hard work before us. But we are not entering with the idea that we are going to 'clean up' the trade, as the saying goes. We want to become one of the list of manufacturers making good, consistent pictures."

Mirror Films, Incorporated, has acquired a studio property at Glendale, Long Island, which will be ready for the taking of pictures within its confines in a few weeks.

The property contains two acres and is situated near the corner of Woodhaven and Myrtle avenues with Glendale as the station on the Long Island Railroad. The main building is a large concrete and steel structure with three floors.

The top floor of the main structure has a high roof the tiles of which will be replaced with glass. The second floor of the structure provides space for ten large dressing rooms for the extra people, drying drums, scene docks with north light, wardrobes and a kitchen which is being made into a restaurant. The basement gives space for the laboratory, projection room and film vaults.

Marie Doro in Sardou's "Diplomacy" for Famous

Former Stage Success, Revived Year Ago by Frohman for Co-Starring Vehicle of Actress and Gillette, Is Timely from War Theme Thread

MARIE DORO, who has been seen in the Famous Players Film Company's productions of the "Morals of Marcus" and "The White Pearl," will, upon her return from Los Angeles, appear in a production of "Diplomacy," by Sardou. The presentation of this celebrated play on the screen was this week arranged by the Famous Players Film Company through its theatrical affiliation with the Charles Frohman Company, which controls this dramatic property.

It was only a year ago that Miss Doro co-starred with William Gillette and Blanche Bates in the revival of the great Sardou play at the Empire theatre, New York, under Frohman management. It was also in "Diplomacy" that Miss Doro won her greatest success abroad.

The scenes of the renowned drama are laid at Monte Carlo and Paris, where Baron Stein and Comtesse Zicka, spies, attempt to steal important British state papers from the First Secretary of the Embassy, the guilt being cleverly shifted to the secretary's bride. The plot has an international flavor and hints of war and diplomatic complications, spying and official deception, making it a timely production.

"Diplomacy" will be the ninth Charles Frohman production to be transferred to the screen by the Famous Players, who have already presented feature adaptations

of "The Conspiracy," "The Morals of Marcus," "David Harum," "Are You a Mason?" "The Pretty Sister of José," "The Dictator," "The Fatal Card" and "Zaza."

"Diplomacy" will be released during the next Paramount quarter.



ROSEMARY THEBY, CO-STAR WITH HARRY MYERS IN UNIVERSAL PICTURES

EMMY WEHLEN WEARS EXPENSIVE GOWNS IN "TABLES TURNED"

In "Tables Turned," the five part feature production just completed at the Rolfe-Metro studio, Emmy Wehlen, the charming Viennese actress wore specially designed gowns that cost more than \$5,000. The creations were fashioned by the foremost modistes in New York and Paris, and many suggestions in design were made by Miss Wehlen, who is not only admitted to be the best dressed actress on the screen, but a genius in designing.

Miss Wehlen's initial bow in the realm of the silent drama was in "When a Woman Loves," a Rolfe-Metro production.

Miss Wehlen was born in Vienna, but has lived in England since she was a child. She was the leading woman at the famed



EMMY WEHLEN

Gaiety in London for two years, and had the leading singing part in "The Merry Widow," "The Dollar Princess" and other big productions. Last season she appeared here in the stellar female role in "Tonight's the Night," the big Gaiety production which the Messrs. Shubert brought over from London.

"CAMPBELLS ARE COMING" BARRED IN CANADA

The Canadian Universal Film Company's head office in Toronto reports the condemnation of their feature film "The Campbells Are Coming," on the ground that the scenes depicted were of a too-warlike nature to be acceptable to the Canadian public at the present time, and also because of the fact that at the present time Indian troops, whose rebellion is shown in the film, are fighting side by side with Canadian troops in Flanders.

EDISON TO BURN 6-STORY BUILDING FOR "CHILDREN OF EVE"

One of the most spectacular fire scenes designed for motion pictures has been staged to occur at Fort Schuyler next week, when a six-story brick building constructed especially for the purpose will be given over to the flames. This big scene will be

used in the Edison feature, "Children of Eve," scheduled for release through the Kleine-Edison Feature Service, November 10.

Nothing has been overlooked in the plans made for a successful filming of the big fire. A corps of cameramen will operate a battery of cameras so that no detail of the carefully staged fire will be missed. Newspaper men and officials of the Kleine-Edison Feature Service will be invited.

Fort Schuyler was selected, owing to its accessibility to New York and its remoteness so far as danger is concerned. Workmen have been engaged for the past six weeks in building the structure which is largely of brick.

SIGNAL FILMING SERIAL WITH HELEN HOLMES

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 18.

The Signal Film Corporation, of which Samuel S. Hutchinson, president of the American Film Manufacturing Company, of Chicago and Santa Barbara, is president, has leased the studio at 4560 Pasadena avenue, which was formerly used by the Western Lubin company, and work was taken up there this week on the filming of a serial picture by Stewart Edward White.

This work is under the direction of J. P. McGowan, formerly of the Kalem, Lasky and Universal staff, and Helen Holmes, known for her work in the "Hazards of Helen" series, will be the leading woman.

"JULIET SHELBY" NOT REAL ENOUGH, SO SHE'S MARY MILES MINTER

Little Mary Miles Minter's real name is Juliet Shelby, but she adopted her stage name because her christened name didn't sound real enough. This process reverses the usual case which is that of an actress with a homely real name, adopting a high-sounding professional name.



BRINSLEY SHAW

LITTLE THREE-YEAR-OLD MISS IN "SOUL OF BROADWAY"

Jane Lee, the tiniest of all little girls of dramatic artists (she has only just passed her third birthday) is an enthusiastic member of the company which supports Valeska Suratt in "The Soul of Broadway," the William Fox photodrama which had its first showing at the Academy of Music, New York, Sunday, October 17.

Jane made her debut under the William Fox standard in "The Clemenceau Case." Later in "A Fool There Was" she played with her family of dolls. In "The Soul of Broadway" half a dozen little dogs are her pets.

Miss Suratt makes her screen debut as the fashion plate of moving picture annals. Her gowns alone, of which she wears one hundred and fifty, cost Mr. Fox more than \$25,000.

"The Soul of Broadway" is a photodrama of "the Great White Way," conceived, written and produced by Herbert Brenon.

WINNIPEG MANAGERS TO SEEK RELIEF FROM HEAVY LICENSES

Winnipeg motion picture houses pay a heavier license than any other city in the world, including London and New York. This is the claim made by Winnipeg theatre managers, and they are considering resenting a petition to the provincial government, asking for relief from the present license fee which they have to pay. They claim that the license is almost an imposition, owing to the fact that business at present is not of the best.

The city license is \$200 for 500 seats and \$100 more for every 500 chairs; the provincial license is 20 cents a chair per annum, and the censors take \$1 for each film censored. The picture men claim that the population of Winnipeg has decreased greatly and that times are too hard for many even to attend a picture show.

PARAGON IN MARKET FOR SCRIPTS AND AN EDITOR

"While we have secured a number of remarkable scenarios," said Maurice Tourneur, vice-president and general manager of the new Paragon Film, Inc., "we are very much in the market for more."

"We want original stories of striking individuality for five-reel photodramas, written directly for the screen, and we are willing to pay a good price for them. I could use three big, original stories at once. Then I also need a very capable scenario editor to whip them into shape."

WINTER PICKING CAST FOR CORBETT PLAY, RAVER COMPANY

Percy Winter, director of productions for the Raver Film Corporation, is making selections for the cast that will support James J. Corbett, who will play the lead in "The Other Girl," by Augustus Thomas. William Hartman is looking for suitable locations for exteriors.

James McCaffray will be head cameraman and Albert K. Greenlund has been placed in charge of the publicity department of the company.

TORONTO EXHIBITORS ELECT NEW OFFICERS

Special to MOTION PICTURE NEWS.

Toronto, Oct. 19.

The Motion Picture Exhibitors' Association held an open meeting recently at Occident Hall, for the purpose of reviewing the work of the past year and electing a strong body of officers to carry the aims of the Association through to success, during the coming months. Mayor Church, of Toronto, Mr. Newman, of the board of Censors of Ontario, and other distinguished guests, were present and spoke on various subjects of general interests.

The officers elected were as follows: President, W. J. Liscombe; vice-president, Mr. Bailey, secretary; W. Wescott, treasurer; W. Appleton, and the committee composed of Messrs. Liscombe, Wescott, Bailey, Appleton and Sexton. Mr. Armstrong, of the Censor Board, gave an address on the much discussed question of censorship.

It is felt that a much closer and better understanding will be promoted between exchange, exhibitor and the Board of Censors, which should help eliminate some of the troubles of the past. The Association will also protect its members from unscrupulous exhibitors, who place the exhibitors as a body, in a bad light by their loose methods.

"SHRINE OF HAPPINESS" WILL AROUSE DEVOTION IN ADMIRERS OF JACKIE SAUNDERS

Jackie Saunders, who stars in the forthcoming Pathé Gold Rooster play, "The Shrine of Happiness," was an artist's model before getting into pictures. She appeared on many magazine covers done by such famous artists as Harrison Fisher,



JACKIE SAUNDERS

Howard Chandler Christy and Clarence Underwood.

Miss Saunders has been with Balboa for over a year and her present contract has three years still to run—sure proof that the Balboa people like her work, and that there is a demand for pictures in which she

is featured. "The Shrine of Happiness" has been paid the compliment of being sent to France to be colored, being the first five reel American production to be so treated. Truly the magazine cover girl has made good in pictures.

"HAGAR" BACK IN THE STORY OF "THE DIAMOND"

Hagar Harding, the Gypsy in "The Diamond from the Sky," to which Eugenie Forde offers a fine characterization, has returned to her own. The current chapters of the North American photoplay show her completely restored in mind and body and determined to gain for Esther (Lottie Pickford) the place in Richmond society to which she is entitled by right of birth.

Hagar now has one aim in life—to establish Esther as mistress of Stanley Hall, but she realizes that society will never accept the girl if her sponsor be a Gypsy, so



EUGENIE FORDE AND LOTTIE PICKFORD

she decides to return to her wandering tribe and care free life of the open. The return to the cast of Hagar and the heroism she displays in her love for Esther is a dramatic offering only equalled by the deft touch Miss Pickford puts into the girl role.

"VANITY FAIR" PLAYS TO CAPACITY BUSINESS

The Miles theatre, Pittsburgh's big, new playhouse, opened a nine-day engagement with "Vanity Fair," starring Mrs. Fiske, October 6. The prices were 25 cents, 35 cents and 50 cents, and the presentation of the great Edison drama was accompanied by a splendid orchestra and pipe organ. The production was widely advertised in the smoky city and played to record houses.

"Vanity Fair" released through the Kleine-Edison Feature Service on October 6, is playing to capacity business and in many cities at increased admission prices. The Harper theatre, one of the largest and newest houses in Chicago, broke its own flattering records at 25 cents admission prices last week, booking a return engagement.

GOLDIE COLWELL NOW IN CENTAUR FEATURES

Goldie Colwell, who has been appearing in David Horsley's comedy releases since the formation of his present company last May, and who has been leading woman for George Ovey in the Cub Comedies, has been transferred from the Cub organization to Director Jay Hunt's company producing two-reel Centaur Features, another of Mr. Horsley's brands.



GOLDIE COLWELL

With Mr. Hunt Miss Colwell has been assigned to the leading feminine roles. Her first picture entitled "When Avarice Rules" has just been finished, and will be released November 4 on the Mutual program. In this she plays the part of a wealthy young woman with a fondness for wild animals. She appears in a number of scenes with the Bostock animals, which are also members of the cast.

Miss Colwell, previous to joining Mr. Horsley's forces, was with Selig. She appeared in the Selig serial, "The Adventures of Kathleen," and also was with Tom Mix's company producing Western pictures. As leading woman for George Ovey, Miss Colwell played in over twenty comedy releases, affording the comedian excellent support.

BEVERLY BAYNE AS 1915 MERMAID IN "PENNINGTON"

Admirers of Beverly Bayne, the handsome leading woman, will take pleasure in "Pennington's Choice," the coming Metro-quality feature in which Miss Bayne plays opposite Francis X. Bushman. In several scenes she is photographed as a 1915 mermaid basking in a one-piece bathing suit. Spectators will not blame the hero for falling in love with her.

NIELSEN BUYS RIGHTS TO "ALL FOR A GIRL" FOR FOUR STATES

F. O. Nielsen has bought from the Mirograph Film Company the State rights to "All for a Girl," for Illinois, Indiana, Ohio and Kentucky. It is a five-reel comedy featuring Renee Kelly.

THE THIRD KNICKERBOCKER TRIANGLE PROGRAM

("A Game Old Knight"—Keystone—Two Parts—"The Sable Lorch"—Griffith
Fine Arts Film—Five Parts—"Her Painted Hero"—Keystone—Two
Parts—"The Disciple"—Kay-Bee—Five Parts)

REVIEWED BY OSCAR COOPER

MYSTERY, comedy and heart interest themes make up the third Triangle offering, with comedy furnishing two Sennett-supervised subjects, "A Game Old Knight" and "Her Painted Hero," featuring Charles Murray and Hale Hamilton, respectively. Griffith is represented by a story of Oriental revenge, "The Sable Lorch," with Tully Marshall as the star, and Ince presents William S. Hart in "The Disciple," a Western drama peopled with genuine frontier characters.

Consistently good work rather than brilliancy characterizes this bill. There is variety enough to suit all tastes, not merely in New York, but throughout the country. Nowhere in the entire three hours did the interest of the Knickerbocker audience last Sunday lag. The comedies drew laughs at moments when they were intended to draw them; the Ince picture called forth tears, and "The Sable Lorch," being an appeal to the head rather than to the heart, held the spectators intent and curious.

If there is anything more important in the appraisal of a picture than watching its reception by a given audience, we don't know what it is. This fact is infinitely more significant and valuable than any theories the critic may have about what pictures should or should not be.

Judged by this almost infallible standard, the present Triangle program wins. All the critic has to do is to point out why the audience liked the picture.

Take the first Keystone subject, for instance—"A Game Old Knight," with Charles Murray, Harry Booker, Slim Summerville, Louise Fazenda, Cecile Arnold, and Edgar Kennedy supplying the major merriment. The plot is slender, to be sure, but picture goers don't fret over the construction of comedy plots if only the whole thing is funny. And funny it is: A game old knight, having captured the real prince, goes to the castle to marry the princess himself. He doesn't know, of course, that the princess is stupendously ugly, and his efforts to avoid life partnership with her furnish the basis for fun. The old knight and his self-constituted valet are thrown into a dungeon by the angry king and placed at the tender mercies of the executioner. After they are shown all the most approved methods of torture, they are suddenly shot through a trap door upon a treadmill encompassed with



THE DOCTOR ATTENDS THE SICK CHILD

daggers. The treadmill begins to move, and their efforts to avoid being thrown upon the swords make a race fast and furious. Then the place is flooded with water, and nearly all the principals, at one time or another, are projected through the trap door into the flood. Fights and kicks are also interspersed freely in the scenes, but the treadmill was the chief source of amusement.

The other Keystone, in which Hale Hamilton was headlined but given in reality not a great amount of footage, was occupied largely with the exploits of Messrs. Murray, Summerville, and Booker again. Murray this time attempts to wed a stage struck maiden (Polly Moran). He is aided (up to a certain point) by Summerville, a bill poster. Polly prefers the star (Hamilton),

and after the guests are assembled for the wedding, telephones him, with the result that the wedding plans are rudely interrupted. She offers to back his show, if he will accept her as his leading woman. He does, and the rest of the picture is occupied with the disaster that befell her histrionic debut. This disaster starts in her impossible acting, gets more disastrous when Murray and Summerville begin throwing bombs on the mock stage, and reaches its height when the hose is called into play to put out the fire. "Her Painted Hero" is not so ingenious as "A Game Old Knight," but the directing is fully as good, and the antics almost as diverting. The subtitles are real works of art.

With "The Sable Lorch" interest turns from the comic to the mysterious. "The Sable Lorch," a subtitle explains, is an odd Chinese boat, used by smugglers. In the picture it has a sinister meaning, for a drawing of it appears on each note sent by Soy to Robert Cameron, a benevolent old man who unwittingly suffers



SOY MEDITATES IN SILENCE AT THE TONG MEETING

for his brother's crime. Soy, one of the leaders of the Tong, is a good deal of a scientist, and in the beginning discovers a chemical compound for rendering victims unconscious for a few moments. Cameron is removed from his yacht, taken in a box to the Tong's meeting place, and told that he must suffer in the same manner as he made others suffer. All this time the reason actuating Soy's vengeance has been held back. Suspense is worked to the limit; the air of mystery completely maintained. Then the audience is let into the secret just at the moment when its curiosity is at the breaking point. Cameron's brother, Donald, his double, had several years before helped the Tong in a smuggling affair, got the coolies aboard the Lorch, then blown it up, and departed with the smugglers' profits. The Lorch's passengers were thrown into the water; many of them perished, but Soy and Murphy, Soy's fellow conspirator, escape. Soy mistakes Robert Cameron for his brother, and when he has captured Robert thrusts him into a cell which begins to fill slowly with water. Cameron is ultimately rescued by Clyde, in love with Cameron's daughter.

All of which, in the hands of unskillful producers, would have turned out a melodrama. But Lloyd Ingraham, the director, under Griffith's supervision, made it a background for the singular abilities of Tully Marshall. Marshall endows Soy with intellect. Only one screen actor in a thousand could accomplish this. Because Marshall does accomplish it, he does not have to resort to melodramatic tricks. Thomas Jefferson, as the two brothers, is convincing, and Charles Lee, Elmer Clifton, Loretta Blake, George Pearce, Hal Wilson, and Earle Raymond complete a well-rounded cast. The photography and sets show the Griffith touch. Chester B. Clapp adapted the story for screen use from the novel by Horace Hazeltine.

An entirely different range of emotion is commanded by the Ince offering, "The Disciple," written by S. Barret McCormick and Mr. Ince. Here a frontier missionary (William S. Hart), after conquering at the point of a revolver the hostility of the cow-punchers to religion, and building his church, "splits with God" because his wife elopes with Doc Hardy, ex-physician and the village saloon keeper. With his little daughter he goes out into

ILLUSTRATING THE CURRENT ELABORATE FOX PRODUCTION, "THE SOUL OF BROADWAY"



VALESKA SURATT, WILLIAM E. SHAY AND GEORGE MIDDLETON IN FIVE SCENES FROM THIS UNUSUAL PHOTOPLAY SPECTACLE

the mountains, and takes up a new life. But the child falls ill of mountain fever. Just at this time, Hardy finds it necessary to return to the village. Mary returns with him, and in a violent storm comes to her husband's cabin. Houston takes her in for the child's sake. He goes for Hardy as the only physician who can save the child. The child's life is saved. Mary, forced to make her choice between the missionary and Hardy, points toward the child and goes to its bedside. Houston is about to kill Hardy, when he sees a vision of the Crucifixion, with this legend in the sky above the three crosses: "Father, forgive them for they know not what they do." He relents, and Hardy goes forth, free.

Hart, as the parson, entirely convinced the audience, in spite of the fact that his role does not permit the expression of any great variety of emotion. Thelma Salter gave the most remarkable child impersonation we have ever seen on the screen. Dorothy Dalton, the weak wife, Robert McKim, the saloon keeper, and Charles K. French, sheriff and the parson's steadfast friend, were excellent.

The Ince eye for detail was exercised splendidly in "The Disciple." The sets showing the Western village, and the Crucifixion leave nothing to be desired. The storm scenes are realistic to a degree.

All in all, it is a program that any audience will see with interest. How do we know that? Because we saw a representative audience do that very thing.

"THE SOUL OF BROADWAY"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

WE have linked the word success with sundry pictures viewed this week, with so many in fact that the reader might take it for granted that we went about predicting success entirely haphazardly. Although this is by no means the case, we will call a halt in our prophecies and give the clearly expressed opinion of a huge gathering of persons regarding "The Soul of Broadway." Briefly, they heartily enjoyed it. The audience was assembled in William Fox's Academy of Music, at Fourteenth street and Irving place, New York City. The people were, on the whole, typical of Fourteenth street.

Herbert Brenon, certainly a sure-fire director, who both wrote and produced the picture, has delivered poor old Broadway a stunning blow. Its soul, as visualized, is embodied in a raving painted woman. She dies in the end, from the workings of a feeble mind, overindulgence in everything and a violent revulsion of feeling. Happily, Mr. Brenon's story is merely an example of a limited group of lives.

Valeska Suratt, wearing a different and more startling gown in each series of scenes, is the star. Her characterization of the despicable woman is more than realistic—it is penetrating—shocking. Miss Suratt overworks herself at times, but this merely has the effect of bringing out more repelling traits in her created character.

As the lustful, greedy, pantherine woman she ensnares Billy. Billy finally rebels at the bills. She produces a pistol and in the struggle is shot in the neck. Billy gets five years, but is

paroled at the end of three. He marries and is happy. Valeska plans his further ruin. She determines to expose Billy's past and also acquaint his wife of the fact that she (Valeska) is the mistress of her father. Of Billy's past the wife learns and very sensibly forgives him, but sudden death takes Valeska away in time to save the father's name.

William Shay is strong as Billy, while George W. Middleton, aged and decrepit, is good in a comedy part as Valeska's persistent lover. A more sympathetic type of woman might have been chosen to play Billy's mother and the father of Billy's wife is sometimes rather wooden. Little Jane Lee has her pleasing bit as the child, the child who for once fails to enliven the defunct spark of womanhood in the painted thing's heart.

Enhanced with gorgeous settings, Valeska's astounding gowns and good photography, "The Soul of Broadway" presents a lavish surface. A fault can be remedied by rewriting the inserted notes as, when viewed, they were almost undiscernible.

"The Soul of Broadway" is not a picture for the young or unsophisticated. Neither is it for the more refined, but, as we hinted elsewhere in the review, it has its place.

STAR OF "THE CLOSING NET" IS HOWARD ESTABROOK

WE are in receipt of the following from the Pathé exchange:

"Through an unintentional error in some of our advertising matter for "The Closing Net," Howard Estabrook was merely featured with others where he should have been starred exclusively.

"We are making this announcement in fairness to Mr. Estabrook."



AUDREY MUNSON, THE FAMOUS ARTIST'S MODEL WHOSE FIGURE ADORNS THE PANAMA EXPOSITION BUILDINGS: SHE WILL BE SEEN IN "INSPIRATION," A FIVE-PART THANHOUSER-MUTUAL MASTERPICTURE

"THE MAN WHO COULDN'T BEAT GOD"

(Vitagraph—V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

AN adequate grasp of the subject, with careful regard to times and places and an eye to the intelligence of the average spectator, or, in other words, intelligence and thoroughness, are almost sure to result in a production such as this, provided there is a good story to start with. Harold Gilmore Calhoun, as author, and Maurice Costello and Robert Gaillard as directors have called these rare faculties into play and have turned out an unusually good picture.

The story has a strong human appeal, and the situations are dramatic without being theatric. There is little wasted film. The



CONSCIENCE PURSUES THE GOVERNOR

exhibitor who buys his film by the foot will be able in this case to resell it to his patrons in the same way, and give them some sort of value with every foot he unreels. Some feet will, of course, give better value than others, but the reels are not the Wheels of Fortune on which the ultimate consumer takes such chances as he has in some notable cases.

Maurice Costello is called upon to play the part of an English under-gardener, so oppressed by a haughty Lord, that he finally revolts, and kills his overbearing master. Unsuspected of the crime, he flees to America, where he rises through the various stages of labor and industry, to influence in the business and political world, marries the girl he admired from a distance when he was a stoker aboard a liner, and is elected Governor. But the accusing conscience will not be shaken off, and it leads him back to England to die on the spot where the noble was killed.

Maurice Costello is not the ideal youthful type, and he is unable to show the changes from the boyish gardener to the middle-aged governor without giving a too hasty impression of the elapsed time, but this is subordinate to the main story. Delightful scenes, such as the formal English garden, the pack leading off to the hunt, and the old English estate, embellish the picture greatly, while there is dramatic strength in the views of the ship's "glory hole," the governor's office, and the theatre where the governor is overcome at a performance of "Oliver Twist."

The cast also includes Charles Eldridge, Robert Gaillard, Glad-den James, Estelle Mardo, Edwina Robbins, Naomi Childers, Marion Henry, Mary Maurice, Harry Morey, Florence Natol and Mae Halpin.

"THE CHORUS LADY"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE CHORUS LADY" is an adaptation by Marion Fairfax from James Forbes' highly successful comedy-drama that held the boards of the speaking stage only a few years ago. In its picturized form "The Chorus Lady" seems destined to repeat the triumph of its illustrious predecessor, for seldom has a comedy drama containing such brilliant and spontaneous humor been offered to the exhibitor.

Most of the wit is offered in the form of subtitles. The quality of this humor is rich. And, due to the capable interpretation of the various leading players, it has a comic effect practically equal

to the spoken dialogue. These titles have been inserted judiciously, and have been used at moments when an explanation is as necessary as a laugh.

The serious side of the picture is as dramatically formed as the witty portion. When Pat, the Chorus Lady, compromises herself before her lover in order to open wide the eyes of her unsophisticated sister, the spectator is moved to deep sympathy. But, satisfactorily enough, the happy ending is attained through a logical and pleasing series of events. Pat is redeemed and wins back Danny's love and little Nora discovers that "angels" who back shows are able to lie in a smooth and convincing style.

Cleo Ridgely gives a comprehensive characterization of the title role, more than anything else, succeeding in convincing the beholder that she is able to emit such lines as the subtitles give her credit for saying. Margery Daw as her younger sister, whether she be Geraldine Farrar's protegee or no, has sufficient ability to stand on her own merits and save for a slight air of more inde-termination than the part requires, acquits herself most creditably in every scene.

Wallace Reid as Danny, the young detective, and Richard Grey as the "angel" do acceptable work in the other important parts. Many of the scenes are laid in that attractive location, "back stage." The atmosphere of these scenes is entirely realistic, more so in fact than is usually the case when such a set is given in the



PAT AIRS HER VIEWS OF BROADWAY LIFE

motion picture. For one thing the genial old stage doorkeeper creates a pleasant air. And again when we consider the realism of the picture, it might be well to remark that while it was made in the West, the New York atmosphere is easily conveyed to the observer by introducing a car bearing a New York automobile license and showing the detective reading a New York paper.

"The Chorus Lady" is to our mind one of the best of the Lasky releases. It has no one star, but the absence of one will not be noticed. The players appearing are capable enough, while the excellent quality of the entire picture is sufficient guarantee of its success.

"THE WHIRL OF LIFE"

(Authors' Film Co.-Cort Film Corporation—Six Parts)

REVIEWED BY PETER MILNE

MR. AND MRS. VERNON CASTLE, justly lauded as the most famous dancers in all America, succumbed, perhaps only for a day or so, to the lure of the motion picture camera with the result that "The Whirl of Life" is now among the notable pictures. Armed with all the essentials of melodrama, romance and farce, the Castles dance lightly through the entire six reels. Their joint career is varied, they have much to cope with that is disagreeable, chiefly a galaxy of villains led by an ultra-melodramatic defeated suitor, but they emerge from it all gloriously triumphant.

"The Whirl of Life" was written by Mr. Castle and concerns his life and that of his wife from the moment they met until the present time. The first two reels take the shape of an enjoyable romance considerably well decorated with lovey-dovey, sentimental

subtitles. But then when the villain begins to be obtrusive, ripe melodrama runs its course until the story's termination. However, there is little disagreeable heaviness to the picture, because the subtitles switch from the lovey-dovey to the ridiculously farcical. Even a Ford joke is resorted to and a bit of film bearing the line "And the villain still pursued her" seems strangely familiar. These subtitles have the effect of capping a melodramatic scene with a laugh, which is not a bad idea at all, especially in the present case.

Although the body of the picture is unbelievable to the extreme, the offering is truly enjoyable from start to finish. The spectator becomes rapt in the story of the Castles' success. The film so affected the writer that he was thinking all the time that he was playing a part in the picture, that he was on intimate terms with Vernon and Irene, fearful lest they fail and anxious that they succeed in refuting the villain.

And of course there is the dancing—fox trot, hesitation, one step, pigeon walk, maxixe and dozens of other whirling figures that only the Castles can do. Their first dancing triumph before a Parisian audience thrills one in a delightful way, mayhap because it comes after they have suffered varying hardships. Then, too, all the rest of their dances are delightful, because—well, just because of the Castles.

Both Mr. and Mrs. Castle show a pleasant appreciation of their roles. Their acting bears none of the ungainly marks of inexperience so usual in the person unaccustomed to appear on stage and screen. The support is adequate—chiefly melodramatically adequate. The photography seems rather dim at first but it gains in brilliance shortly after the first reel. A scene showing the mangled and blood besmeared remains of the two villains should be shortened.

But to the exhibitor who is searching for a vastly popular couple undoubtedly the most popular in their own particular line, in a melodramatic farce, we unhesitatingly recommend "The Whirl of Life." We nearly forgot to mention Mrs. Castle's gorgeous costumes.

"DIVORCED"

(Triumph-Equitable—Five Reels)

REVIEWED BY HARVEY F. THEW

AN elaborate production has made an unpleasant and overdrawn story acceptable as a picture. The more sordid details, which are plentiful, have been skillfully glossed over, and great opportunity has been provided for Hilda Spong to exhibit a high order of screen artistry. There is never any lack of action or interest,



"I WAS YOUR FATHER'S FRIEND; I INTEND TO BE YOURS!"

and it is a safe prediction that the production will be well received by the public generally.

The author is Edwin Archer, and the producer Edward Warren. The cast is unusually able, including, besides Hilda Spong, Fred Eric, Charles Hutchinson, Lester Chambers, Alice Cotton and others. The scenes are all laid in and near New York, the interior of a Forty-second street restaurant furnishing one elaborate setting.

The story concerns a woman who is compelled to divorce her faithless husband. She becomes acquainted with a wealthy man, who falls in love with her, and promises to marry her as soon as he gets a divorce from his wife. In the meantime, he supplies her with luxuries and educates her son. Then the son is about to be married, and the woman pleads with her lover to marry her for the sake of her son's happiness. He refuses, and in a scene between him, the woman and her son, he is shot by the woman. She is acquitted after a trial, and the young man's sweetheart, who has remained faithful to him through his trouble, joins them in time to provide the happy ending.

"THE GREEN CLOAK"

(Kleine-Edison Service—Five Reels)

REVIEWED BY OSCAR COOPER

SUSPENSE is skillfully maintained in this murder mystery from the pens of Owen Davis and Henry K. Webster, and nearly all the footage contributes directly to unfolding the main theme. These two facts together with a third, namely, the absence of melodramatic posing on the part of the cast, will make this subject unusually interesting to picture audiences everywhere.

There is an air of refinement and restraint about the work of



RUTH IS ACCUSED OF THE MURDER

all the players that calls for especial comment. They conduct themselves after the manner of human beings; there is no ranting, no violent facial expression, no exaggeration of any sort. Irene Fenwick, who, in the character of Ruth, is charged with the murder of a stranger found dead in her father's library with a tassel from Ruth's green cloak in his hand, confronts the detective quietly, instead of entering upon the usual violent explanation. This is typical of the entire piece, and ought to be refreshing to picture goers who are weary of artificial attempts to express emotion.

The intelligence of the acting easily atones for one hackneyed device: the clearing up of the mystery by hypnotism. The skein has been so cleverly tangled, however, that the spectator is more interested in seeing it unraveled than he is in the method employed to unravel it.

Ruth marries clandestinely while she is in the West with her father, a scientist. Immediately after the ceremony, the husband deserts her, but later follows her East, and appears at her home. In reality, he is ex-head of a Denver gang, whom he has robbed of their share of the loot from a certain "job." The gang swears to get even, and two of its members, securing positions as butler and maid respectively, in the scientist's home, see that this oath is eventually carried out.

The sets do not offer anything extraordinary for the very good reason that nothing extraordinary is needed. They are adequate to the story. The cast is well chosen, and includes Richie Ling, William Anker, Frank Belcher, John Davidson, Roland Bottomley, Anna Reader, Kathryn Brook, Della Connor and Blanche Aimee.

PASSING GLANCES AT A QUARTETTE OF OCTOBER PHOTOPLAYS FROM THE ESSANAY STUDIOS



"THE SPIDER"
(Two Reels—Oct. 23)



"THE OUTER EDGE"
(Three Reels—Oct. 19)



"THE REAPING"
(Three Reels—Oct. 16)



"THE GREAT DECEIT"
(Two Reels—Oct. 12)

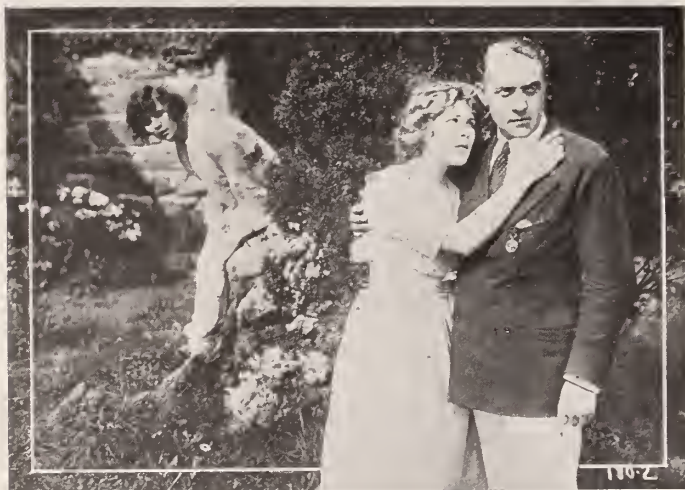
"MY WIFE"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

MOST everyone knows what the fiction of Charlotte M. Braeme is apt to lead to. Hundreds will even recall this very story, which was published under the name of "My Poor Wife." In making it into a photo drama, the Thanhouser studios have simply taken the "poor" out of both title and picture. There is a whole lot in the Braeme class of fiction which is admirably calculated to turn a mild dyspeptic into an incurable, but with rare good taste it has been omitted from this production.

And yet the story breathes the Braeme atmosphere. The plots of this school of novelists are usually about as thick as the fine edge of infinity, and almost all their works could be picturized with the same sets and characters. "My Wife" is no exception, but the shortcomings of its plots are compensated by conscientious work on the part of the producer. He has escaped from the drawing rooms and tea-wagons of Braemeism, to the craggy heights and voiceless shores of Glen Island, and by working capable actors and pretty girls into the charming scenery, has dressed up a story which appealed only to a class, so that it should please



"KEEP MY SECRET, EVEN FROM YOUR WIFE"

all. We defy anybody to assemble a daintier or more enticing picture than the combination of sunlight, a garden and Lorraine Huling. The three, united, appear to ratify the invention of the motion picture camera.

Geraldine O'Brien and H. E. Herbert, who are featured, are both pleasant figures, but neither shows any particular depth of expression. This is especially true in the tenser emotional scenes. Indra Palmer and Theodore von Eltz are the other principals. Throughout, the British atmosphere is striven for. In the railway stations, the wall advertising is of the London and North-western, the railway coaches are English, and the estate of Denys, is typically English. The efforts at consistency and realism are commendable.

"FOR THE HONOR OF THE CREW"

(Vitagraph—Broadway Star Feature—Three Reels)

REVIEWED BY OSCAR COOPER

COLLEGE stories on the screen afford opportunity for pleasing campus scenes, student revels, boat races, and various other features associated in the public mind with the academic atmosphere. "For the Honor of the Crew" makes full use of all these, and in a manner that will satisfy the majority of picture goers.

The central incident of the plot is an old favorite: A disappointed crew candidate gambles away the crew funds, and then to save himself from exposure by the crook into whose hands he has fallen, damages the oar of his chum on the eve of the race. The crook bets heavily against the crew, but although the oar breaks in the last mile of the race, the crew wins. The victory is made possible when the hero, after discovering that his oar is broken, leaps from the boat and is rescued by the coaches' launch.

Unlike most college plays, this piece is free from silly exaggerations, and the lion's share for this achievement is due to William B. Davidson, Columbia, '09, who is assigned the role of the hero. Davidson has splendid screen presence, and acts throughout with unusual naturalness. James Morrison makes the character of the misguided student as effective as such a part can be made, and Muriel Ostriche is a pleasing heroine. Edward Elkas is also in the cast.

Views of the Columbia campus and the Poughkeepsie regatta lend the requisite amount of realism.

William P. S. Earle wrote and produced the picture.

"THE OUTER EDGE"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

DURING his notable career Henry B. Walthall has created a series of parts as diversified as they have been brilliant. It is safe to say that none of his characterizations have possessed more fidelity to life, or more vividness than his portrayal of Doctor Rownlee, in "The Outer Edge."

When he acts the successful, precise surgeon, he is the medical man, and when he plays the sodden, degraded "down-and-outer," he is the debased derelict.

The noted surgeon, Dr. Rownlee, loses his professional standing and the regard of the woman he loves through his addiction to liquor. He sinks to the lowest depths, and finally decides to end his life with a revolver—his sole remaining possession. Staggering into the wrong room in his lodging house, he comes upon a starving woman and her child. To buy them food he pawns the revolver, and jolted out of his lethargy by the incident, regains his manhood and the love of the woman.

In the cast with Walthall are Warda Howard, Sydney Ainsworth, Charles J. Stine, Jack Meredith and Thomas Commerford. The picture was directed by E. H. Calvert.

"SOUL OF A WOMAN" BREAKS DENVER RECORDS

THE Metro New York offices have just been advised by wire that "The Soul of a Woman" has broken all feature attendance records in Denver, with its week run at the Strand theatre. The feature has been booked for a second week.

"HER RECKONING, OR TABLES TURNED"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

THIS drama by Charles T. Horan gets under way with a series of scenes that unite to form a situation quite unusual in picture productions. Consequently all the action following, in other words, the main portion of the picture, although constructed along lines not so original, seems refreshingly new.

If at times the action tends to grow melodramatic, it can be



ETHEL OBJECTS TO HER HUSBAND'S PARTY

excused on the ground that husband and wife are at odds over their affairs due to a gross misunderstanding.

The husband, Howard, believes that he is not a husband. He had given explicit instructions to his friend to arrange a mock marriage, but the friend loving the girl himself, procured a real minister and turned the trick on Howard. Subsequently Howard prepares to marry the girl of his father's selection and casts off Ethel. Ethel has her eyes opened but is helpless to prevent the marriage.

But just after the wedding the friend arrives, confirms Howard a bigamist and causes general havoc among the wedding guests. Howard brings on death with the pistol and Ethel realizing the great love of the friend accepts his long standing proposal.

Emmy Wehlen as Ethel gives a sincerely sympathetic characterization of the part. She is called upon to register all manner of emotion and is equal to every opportunity that presents itself. Her unusually attractive appearance creates added sympathy while she screens very well indeed. J. Frank Glendon appears as the husband and adds a decided touch of melodrama to each of his big scenes. Leslie Austin is the friend while others are H. Cooper Cliffe, Jeanette Horton, Edgar L. Davenport and Walter Hitchcock.

With regard to the direction much may be said. The producer has employed that familiar Rolfe method of dissolving closeups and distants into one another. His commencement dance is most elegant and the cabaret scenes are strikingly gorgeous. The photographic work is practically faultless.

On the whole, the picture is a very good example of what an energetic director, assisted by an appreciative star, can do with material that is rather worn. The first situation, as said before, has the effect of transforming the appearance of the entire five reels from hackneyed to intense action, which is all the time productive of the greatest suspense.

"THE METTLE OF JERRY McGUIRE"

(Bison-Universal—Two Reels)

REVIEWED BY PETER MILNE

THE Universal Company will shortly release this two-reel railroad drama featuring Helen Holmes, she who linked her name with terrorizing hazards while with the Kalem Company. It was produced by J. P. McGowan, the former director of Miss Holmes, who also appears in the cast opposite the star. L. D. Maloney, also of the old company, appears as heavy.

Most important of the events in the two reels is the introduction

of a brace of hair-raising thrillers, probably child's play for daring Helen, but sensational to the timorous lay mind. One of the scenes shows an automobile sweeping across a railroad track just in front of an onrushing engine, and the other shows daring Helen leaping from the automobile into a freight train. Both the train and the machine are traveling along at a good rate of speed.

The plot in which these two sensational acts are perpetrated is of a tense melodramatic variety. Some noticeable unrealities are apparent, but the action, all of it fast and much of it thrilling, serves to discountenance any uneven developments in the story.

In its entirety, "The Mettle of Jerry McGuire" is a very good picture. Others following the same general lines have proved to be vastly popular, and so Universal's contribution to this selection of pictured railroad melodramas is certainly destined to receive a share of attention, not to be underestimated.

"BLACKBIRDS"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IN this exciting melodrama, the much despised international thief comes into his own, and, to be a little more explanatory, into her own as well. Both the hero and the heroine have prominent positions in this gathering of social pirates. Each thinks the other honest down to the last degree, and each, with this belief in mind, desires to reform then and there. But each has one last trick to turn before the reformation. And so they meet on their own ground, all obstacles are removed and even the detective suffers a convenient change of heart and having captured the big gang allows them to depart with their freedom as a wedding present.

The picture has enough merits to warrant its success. The atmosphere of intensity created by the operations of the crooks among their victims, and the fact that they are continually under the eagle eye of a secret service agent, result in enough suspense to always retain the interest. The acting of the principals is quite adequate, although no great scene has been awarded to the emotional prowess of any of the leads.



BLACKBIRDS IN FINE FEATHERS

For once it is necessary to criticize Lasky's subtitles. Some of them do not read evenly, some few state a fact that the action itself fully explains. These might be eliminated while the others would undoubtedly benefit by a little careful revision. It seems that "Blackbirds" is a picture that needs little printed explanation and so the titles referred to, intended to elucidate, merely ruffle the action.

Laura Hope Crews plays the part of "Countess" Sobatsky with a liberal display of skill. Thomas Meighan is her opposite, playing his crooked role in a pleasing manner.

George Gebhardt is a very fine leader of the gang, while Raymond Hatton is a good detective. The support is proficient. "Blackbirds" is quite worthy of its position on the Paramount program. It is not a picture that will cause anyone to go into ecstasies, yet there is little in it that merits adverse criticism.

"THE RIGHTS OF MAN"

(Lubin—V.L.S.E.—Five Reels)

REVIEWED BY OSCAR COOPER

LOUIS REEVES HARRISON wrote, and Jack Pratt produced this story of "war's red blot." It is a sermon against government by kings, against wars waged by kings for their own ends, and a plea for the reassertion of the rights of man through revolution.

As a photoplay it has some unusual points. The action takes place within a single day—certainly an innovation in pictures. The locale is Central Europe, but only a small area is actually covered in the scenes. The plot is well constructed. There are no performances by the well known "long arm of coincidence."

The sets are exceptional. Interiors show elaborate rooms in a castle, a chapel in which a range finding shell bursts just after



SIGISMUND TELLS LORHA OF HIS PREMONITION

a wedding ceremony, subterranean dungeons with walls that look really massive, and other views that are completely satisfying. The exteriors are just as good, and present scenes of a beautiful countryside on the one hand, and realistic after-the-battle-is-over views on the other. The photography is of the highest order.

The members of the cast do their work well. Rosetta Brice (Princess Lorha), Richard Buhler (Dr. Carew), George Clarke (Prince Sigismund), Francis Joyner (His Royal Highness), and Charles Brandt (General Brun), the principals, are cast properly, and if they don't offer anything brilliant, they carry the story along naturally and in a manner that is satisfactory.

In all these respects, the picture is worthy of commendation. It has, however, one fault that will operate against widespread popularity. That fault is in the long subtitles, which preach against the evil of rule by monarchs. Some of these are excerpts from Tom Paine's "Rights of Man," and others were written by Mr. Harrison.

The average picture goer doesn't want to be preached to from the screen.

But he is interested in any kind of a good story. And Mr. Harrison had a good story, a princess, who weds an American Red Cross surgeon, and carries out her father's revolutionary propaganda after her father's death. This is only the merest skeleton of the plot.

It contains situations of real merit, and characters that arouse genuine interest.

But too often situations and characters have to stand aside for the subtitles. Such a proceeding is inevitable in a preachment. If the subtitles had been written in simpler language; if there had been a little more action, and a little less preaching, we could have said that most exhibitors would, because of the picture's points of excellence enumerated above, have welcomed it as an unusual feature.

As it is, its appeal will be only to those who go to a picture theatre to think very seriously, and with a considerable degree of concentration, and not to be entertained.

Members of the cast not mentioned above are: Walter Law, Florence Williams, Margaret Moore, Marie Sterling, Clara Lambert, Richard Wangemann, Bernard Siegel, William Carr, George Bliss.

"AMERICAN GAME TRAILS"

(Educational Films Corporation—Four Parts)

REVIEWED BY PETER MILNE

THE New Brunswick section of Canada, abounding in refreshing and artistic scenes and inhabited by various kinds of animals did not make the acquaintance of a motion picture camera until Frank M. Buckland realized its original possibilities. Moose, deer, bears and bear cubs, ducks and rough grouse, are to our mind just as interesting to see in their native haunts as lions, tigers, elephants and the like so often seen in African game pictures.

The pictures are astoundingly steady, considering the fact that the camera rested on the bow of a canoe during the exposure of much of the film. Real, close-up views of moose lunging and swimming in mud and water are shown, while Mr. Buckland performs a daring feat when he straddles the back of one of the beasts. The rest of the animal pictures are all very interesting, while as a scenic the picture is praiseworthy in another respect.

Considering the large amount of close views of the various animals, the steadiness of the pictures, and the clarity of the photography, offsetting beautiful, wild scenery, "American Game Trails" should and undoubtedly will receive a warm reception. The Picture is controlled by the Educational Films Corporation of America, of which Katherine F. Carter is the representative.

"THE NEW ADVENTURES OF J. RUFUS WALLINGFORD"

(Pathe—Fourth Episode—Two Reels)

REVIEWED BY HARVEY F. THEW

"THE MASTER TOUCH," as this adventure of the noted Get-rich-quick expert, is called, is a master touch in several ways. The delightful comedy of Burr McIntosh and Max Figman is supported by appropriate settings and a story that is full of action from the start. Everything about this series gives that up-to-date impression which the tales of these ultra-modern financiers require. Great care has been exercised in getting these settings as they should be, and there is nothing that jars, either in the technique of the production, or the work of the company.

In this episode, a banker who has helped in the wrecking of Violet and Fanny Warden's father, is called to account. By fast



THE NEXT VICTIM IS BOOKED

and clever work he is made to finance a campaign against himself. The campaign takes the form of real estate activity in the lot adjoining the banker's store. A building is put up, and a number of skunks imported, "for use in the chemical works" as Wallingford explains. When customers begin to leave the store, the banker is eager to buy out Wallingford for twice the value of the property.

Lolita Robertson, as Violet, is an able assistant to Messrs. McIntosh and Figman.

ATLANTIC CITY MAN TAKES NEW THEATRE

A BIG new motion picture theatre, seating 1,500, is to be erected at Cedar avenue and the Boardwalk, Wildwood, N. J. L. T. Hall is manager of the Cozy.

"THE MYSTERY OF ROOM 13"

(Edison—Four Reels)

REVIEWED BY H. S. FULD

GEORGE RIDGWELL, director, had his work cut out for him in this picture, and he acquitted himself well. The average audience cannot get its fill of mystery, but the way the latter hangs fire in this case, until the final clearing up in the last few feet of a four thousand foot film, speaks well for those concerned.

In the character of Clay Foster, manager of the Baxter plant, Marc MacDermott has ample opportunities to display his wonderful talents and makes the most of them with pleasing results. His facial expressions, coupled with his gestures, are self explanatory and hardly need subtitles. Some of the male stars, well known, but with other companies, might do well to copy MacDermott in the way he "mouths" his spoken parts.

Probably no more appropriate vehicle could be given Lillian Herbert, as in the impersonation of June Baxter she just "lives" her part. The honors of the supporting cast should go to her, although Guido Colucci as the Count deserves special mention.

The count marries June for her money, but the opportune arrival of one Phillipa Guerrio (Lina Davril) whom he has wronged and promised to marry, shows June his true character.

June forbids him the house and refuses to live with him, but the count will not consent to a separation. Later he sends a note to his wife to the effect that "If \$50,000 is forthcoming I'll go away and let you get a divorce."

June goes to the city to come to an understanding with the count and registers at the hotel where he is stopping. His room is No. 13, June gets No. 15 next door, and Foster following with out her knowledge, is assigned to No. 17, adjoining hers.

One complication follows another. June to defend herself threatens the count with a paper cutter, the father of Phillipa promises to kill him on sight, Foster threatens to kill him if he harms June. There are witnesses to all these events, and when the next morning the count is found stabbed to the heart in his own bed, one after the other is accused.



FOSTER, THINKING JUNE GUILTY, TAKES THE BLAME

Finally, Foster is held as he, thinking June guilty, and wanting to save her, voluntarily takes the blame. Only the discoveries of a friendly reporter unmask the real criminal, a waiter at the hotel who coveted the count's winnings at the gaming table, and killed him for greed.

The story is well told and good photography enhances the efforts of director and cast.

"SHOO FLY"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THIS second Chronicle of Bloom Center introduces all the bucolic personages who contributed to the fun of the introductory glimpse of the little hamlet—but something is lacking. The first release seemed to be carried along of its own merry volition—nothing was forced or artificial—it had a verve and piquancy as

delightful as it was rare. "Shoo Fly" is a good story, with plenty of opportunities for legitimate fun-making, but the actors have yielded more to the siren call of the stuffed club and knock-out mallet.

While the second of the Bloom Center comedies does not measure up to exacting standard of the first, it yet possesses much, inherently and contributed, to excite the risibilities of most audiences.

A professional fly-catcher comes to Bloom Center, and by offering prizes to those killing the most flies, induces everyone in town to start a collection of the deadly insects. As the judges are



THE JUDGES COUNT THE FLIES

counting the totals of the contest, their attention is diverted, and the heaps of dead flies are inadvertently swept into a garbage can. A traveling salesman swats three flies that are buzzing in his face, and offering the trio, demands the prizes. Since he has three more than any other competitor, he wins them all.

The large cast includes Irene Wallace, Sidney Smith, Ralph McComas, William Hutchinson, Lillian Leighton, Lee Morris, John Lancaster, George Hernandez, Elsie Greeson and Miss Mattox. Maibelle Justice and William Wright collaborated on the story, and Burton King directed it.

"THE IDOL"

(American-Clipper—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE prohibition propagandists and Salvation Army leaders should be grateful for the indirect publicity that several recent films have given their respective causes. "The Idol" is one



THE IDOL'S FRIENDS TOAST HIS SUCCESS

of the best of the screen dramas portraying the hero's alcoholic downfall, and subsequent regeneration. The long arm of coincidence is sometimes "stretched into a tentacle," but the story is, for the most part, logical, and at all times is absorbing.

Cecil Fordyce, a famous actor, and popular idol, sinks to

degradation through the effects of drink. Fordyce meets a Salvation Army lass, Joyce Ferdon, who is posing as a charity worker to get local color for a new play in which she is starring. The past and present idols become interested in each other, and Fordyce reforms his mode of living. A theatre musician tries to abduct the actress, and Cecil proves his manhood in rescuing her. He finally understudies the star and comes into his own in brilliant fashion.

The uniformly adequate cast is composed of E. Forrest Taylor, Helene Rosson, Jack Prescott, Al Fordyce, Ashton Dearholt and Robert Klein. William Bertram was the director.

"THE RECKONING"

(Ramona—Associated—Three Reels)

REVIEWED BY H. S. FULD

THE producers of this production are to be congratulated, not so much on the story or plot of this particular release, but on the general construction of the entire piece. The interiors, especially that of the reception room of the mansion, are masterpieces of the scene maker's art. Too much credit cannot be given the director. During the progress of the story some very interesting exteriors are also shown, among them views of extensive oil fields.

The father of a young lady, desirous that his daughter shall marry for money, sends her lover away with a request to wait a year. The young man, accepting the superintendency of a plant in the Western oil fields, goes West. His letters to his sweetheart are intercepted by the father and after a few months she acquiesces to the demands of her father that she marry a man he has picked out for her.

At work in his new surroundings the young superintendent makes an enemy of his assistant by knocking him down in defense of a cripple whom he was maltreating. That same night the assistant robs the safe, leaving the superintendent for dead after a struggle, and escapes to the East.



A FACE FROM THE PAST

This is the man now posing as a rich Westerner that the girl's father has picked out for her. Her lover, on a trip East, gets to the house as the engagement reception is being held. An awakened conscience causes the now repentant man to excuse himself, hurry to his rooms and commit suicide, leaving a note explaining all.

The picture is interesting throughout, and there are quite a number of tense moments. Good acting on the part of the principals in conjunction with beautiful settings make this a welcome release.

"WHEN YOUTH IS AMBITIOUS"

(Lubin—Two Reels)

REVIEWED BY PETER MILNE

THIS Lubin release is quite above the average two-reel drama. It is by Daniel Carson Goodman and contains a convincing and smoothly running theme. It is not grotesquely decorated with a load of unbelievable betraying, murdering and the like. It is more true to life than many pictures, although the intensity of its situations is by no means belittled by this realism.

Ambition causes Forbes to sacrifice love for business prospects. Years later, when he has become the owner of a flourishing business, the daughter of the girl he once loved is employed in the office as stenographer. His son is secretly engaged to her. His wife being dead, the business magnate proposes to the girl and then is terribly surprised when informed of her true identity. He awakes to the fact that his age casts him totally out of the running and later he heartily sanctions his son's marriage.



THE GOSSIPS HINDER LOVE MAKING

The cast comprised of Robert Cain, Mary Charleson, Francis Joyner, George Clark, Rosetta Brice, Kempton Greene and Liela Frost renders entirely satisfactory work, making the picture thoroughly enjoyable in respect to both story and acting.

PARAMOUNT WILL OFFER "NEWSPICTURES," WITH UNIQUE FEATURES, WEEKLY FROM NOVEMBER 8

PARAMOUNT NEWSPICTURES is the name of the celluloid newspaper which will make its initial appearance on the Paramount program on November 8, sponsored by the Paramount Pictures Corporation.

Every week one thousand feet of film taken by experts will tell the public what is going on in the world with a new idea in mind.

This Paramount Weekly, according to the plans and specifications of the Paramount Corporation and Walter E. Greene, who is in immediate charge of the venture, will contain many unique features. Some of them, about which more detailed information will be made public later, have never before been seen on the screen, it is said.

Paramount exchangemen are enthusiastic over the prospect of this new addition to their program.

ELEPHANT, ON RAMPAGE, SETS OTHER ANIMALS AT "U" CITY BY THE EARS

ALL the animals in the zoo at Universal City were in an uproar several nights ago, all due to the fact that Charlie, the elephant, had started on a rampage.

The racket made by the elephant aroused all the animals from their sleep, and lions, tigers, leopards, pumas, hyenas, bears and all the rest made the night hideous with their uproar. Frank Frutell, who has charge of the elephant, mounted a horse and started in pursuit of Charlie. He found him down by the river bed where he was having one glorious bath. Frutell had no trouble in getting Charlie to go back with him to the zoo.

BEULAH POYNTER WRITES DRAMA ON HEREDITY

BEULAH POYNTER, who plays opposite Arthur Donaldson in the Charles K. Harris feature picture, "School Bells," has written a play on heredity entitled, "The Unborn," which is to be produced under the sponsorship of the *Medical Review of Reviews* in New York November 5. The play will be produced with a strong cast. It will also be published by that magazine.

Miss Poynter has been on the stage for about ten years, and has appeared in her own plays, "Lena Rivers" and "The Little Girl That He Forgot." In "School Bells," which will be released through the World Film Corporation, Miss Poynter plays the role of "Mrs. Wagner."

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COMPETITION COMPELS DISTINCTIVE ELECTRIC LIGHT SIGNS TO DRAW THEATRE PATRONAGE

A GOOD location is the first and most important consideration to motion picture theatres. Good locations command high rents and make it imperative to pack the theatres in order to show a satisfactory profit.

Realizing this, most managers use every possible effort to make their theatres attractive, and brilliant illumination on the theatre front draws business as an arc light draws moths.

But good illumination is not enough in this day of stiff competition and of high-priced feature films. At the dinner table nowadays, the family no longer says, "let's go to a movie," but it's "let's go to the Strand or the Olympic," or, "on my way home tonight, I noticed on the electric sign that Mary Pickford was going to be at the Victoria."

It's the electric sign that identifies the theatre and a name properly advertised is the greatest asset of any business, and especially the theatre business. The surest way to identify your theatre is to blaze its name in big letters on an electric sign.

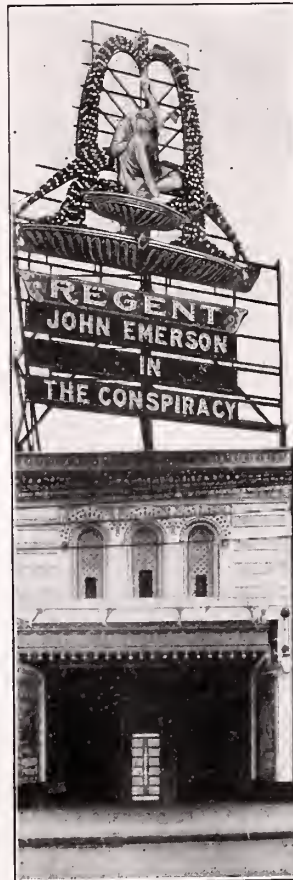
That electric sign not only adds to the brilliancy of the theatre front, and stamps the name and location in the minds of regular patrons, but it reaches down the street in all directions, extending a glad-hand welcome to thousands who cross some of the intersecting streets. The right kind of an electric sign gets many a dime from people who go out at night without any fixed intention of visiting that particular show.

It is impossible to estimate the thousands of people attracted to a theatre simply by an electric sign. The tendency to spend is inherent in the mind of everyone, and it only needs an attractive suggestion or invitation such as we offer in an electric sign to furnish an excuse for thousands to take enjoyment.

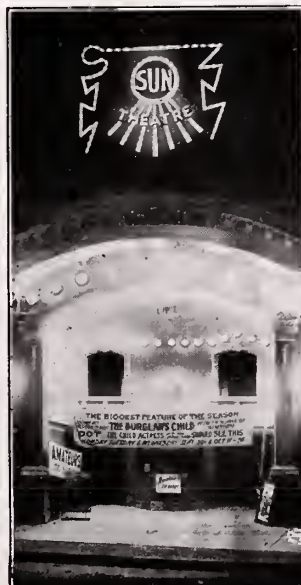
It is generally recognized that feature films can only be advertised effectively through changeable letter signs that grip attention for blocks down the street and the importance of the right kind of a sign as an advertising medium cannot be underestimated. There is the big rental for the location, big price for the feature film and for film service and there is often a limited seating capacity, which makes it necessary to pack the house for every performance, and not merely for one or two.

This is proved in the big cities where many theatres burn their signs the whole day. They are especially effective on dark, cloudy days and burning brightly, they cause a good deal of comment on clear days, and undoubtedly justify the slight expense for electricity necessary to operate them all day.

A following article will discuss the mechanical side of electric signs, in relation to their advertising attractiveness.



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"THE WOMAN WHO DARED" FROM WILLIAMSON NOVEL FOR CALIFORNIA CORPORATION

IMMEDIATELY following the film version of "The Unwritten Law," which has been prepared in scenario from Edwin Milton Royle's play and is now being produced at their San Rafael studios by the California Motion Picture Corporation, the next big picture dramatization to be done by that company will be an adaptation from Mrs. C. N. Williamson's "The Woman Who Dared."

The picture rights in this story were recently purchased by the California concern from Mrs. Williamson, and Captain Leslie T. Peacocke has written an elaborate scenario from it. The part of Juliette De Nevers offers a new type of role to Beatriz Michelena.

Reports from the Pacific Coast have it that the California corporation producers will shortly be ready to begin work on the first scenes of Mrs. Williamson's story. It will be the third of its new series of photoplays of which "Salvation Nell" was the first and "The Unwritten Law" is to be released as the second.

"DEVIL'S PEPPER POT" FURNISHED MANY PUNGENT MOMENTS FOR BILLIE BURKE

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 18.

THE filming of "The Devil's Pepper Pot," the Ince-Triangle-Billie-Burke subject, was finished during the past week, and the actress departed for New York to fulfill a legitimate stage engagement. It will take a number of weeks to cut and properly assemble this subject.

There are a number of novelties in this Scottish comedy drama wherein Miss Burke had the time of her sweet young life. She learned how to dodge mud balls and stale fruit, caused every extra player to crane his neck, and brought discontent when she insisted her scenes should be enclosed.

Her last stunt required by the script was for the actress to be ducked in a pool of water as punishment inflicted by the sedate Scots for her bold escapade attempted in boys' clothing. The temperamental storm is now over, and Inceville is again in peace and quietude.

"LILY AND THE ROSE," TRIANGLE, PRIVATE SHOWING IN LOS ANGELES SUCCESSFUL

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 18.

THE coming Fine Art Triangle subject, "The Lily and the Rose," featuring Lillian Gish, Rozsika Dolly, and Wilfred Lucas, was given a private showing Sunday evening following the regular program at Clune's Broadway theatre.

This showing was attended by a very large number of photoplayers and the applause was frequent. A number of the players who appeared in this subject were present and were given ovations when introduced on the screen. Since this showing, Director Paul Powell, who was in charge of the showing, has been receiving very glowing compliments from the many who admired the subject. Mr. Powell had added a number of innovations that are decidedly pleasing, and withal it is a very remarkable true to life subject. The settings are most elaborate.

LIONEL BELMORE, NOT BARRYMORE, WITH PREMIO FILM CORPORATION

THROUGH an error in transmission the name of Lionel Barrymore was mentioned in last week's News in connection with the Premio feature "The Antique Dealer," in which Cyril Maude stars.

This should have read instead Lionel Belmore, the one-time stage director for Sir Henry Irving and William Faversham. Mr. Belmore is one of the cast under the direction of Harley Knoles, but he himself is favorably known as the director for the Vitagraph's "The Ruling Power."

ADVERTISING CAMPAIGN BRINGS FLOOD OF GOOD SCRIPTS TO GEORGE KLEINE

THE scenario department of George Kleine reports a superabundance of splendid stories as the result of its recent advertising campaign for comedy and dramatic subjects.

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The following pictures are to be released the week of Oct. 25:

"The Plaid Coat." (Banner. One reel.)—This is rather an amusing comedy using for its theme a case of mistaken identity. A young lady borrows a coat from a girl friend in order to present a good front when she meets her gentleman friend. The lover of the other girl sees the two, and taking the girl with the borrowed coat to be his own girl proven false, tries in a dozen different ways to commit suicide. Everything is cleared up in the end. Taken all together, it is a clever comedy release.

"Love's Old Sweet Song." (Deer Brand. Two reels.)—This number is replete with interesting situations and carries tense heart interest through its entirety. A good story, excellent photography, painstaking care on the part of the director and cast all go to make quite a fair release. A dancer to live down her past goes West and marries a ranch owner, who loves her for what she is and not what she was. An old acquaintance on a Western trip meets her and follows her home, only to be confronted by the husband who runs him out of town at the point of a gun. Returning to the house, the husband tells her that he loves her and nothing of her past life shall come between them. Well acted and directed.

"The Reckoning." (Ramona. Three reels.)—Reviewed at length elsewhere in this issue.

"Breaking into Society." (Santa Barbara.)—Rather disconnected is this story in spots, although there are several amusing comedy situations uncovered. The story is not clear toward the end, but this is more than offset by the acting of the two tramp comedians who furnish one laugh after another. The photography is good and a little more care in the editing and assembling of the film might make this one a winner.

"Shot in the Afternoon." (Associated. One reel.)—A better-than-the-general-run comedy in that there is one laugh after another without any hint of vulgarity. A well-rendered act is the skidding auto that takes all manner of capers on the wet asphalt, while a sprinkling cart in chase of the auto furnishes fun of its own. This release is bound to please the most exacting audience. A good cameraman brings out every point in the picture with clear, distinct photography.

"The Paradoxical Burglar." (Alhambra. One reel.)—In this number a burglar is the means of showing a careless husband how near he is to losing his wife by neglecting her in order to go to the club. The story is not very convincing, but the cast tries its best and makes a pretty fair offering of it. There are a few laughs in the first half and good photography throughout helps a lot. Not quite up to the standard of others from the Alhambra studios.

"Shot at Sunrise." (Monty. One reel.)—This is another good comedy of the slapstick order, with laugh provoking situations following fast on one another. The story uses two opposing armies in war. The daughter of a general in love with a corporal in her father's regiment goes as a spy to the enemy's camp. The corporal sets out after her in disguise and is captured by his own men who do not recognize him, and he is condemned to be shot. A cannon is trained on him, but he dodges the cannon balls one after the other. One of the best comedy releases of the week.

"O'Mara of the Mounted." (Federal. Two reels.)—In this number there is good riding on the part of O'Mara and the trapper who goes to the headquarters with the report of O'Mara's death. In chase of a criminal O'Mara is shot and his brother takes up the chase, finally killing the fugitive after being wounded himself. The photography in this release is to be commended and some of the exteriors are really beautiful, especially the running water scenes. A good story and good acting on the part of the principals make this a good number.

GENERAL FILM PROGRAM

"Arline's Chauffeur." (Biograph. Mon., Oct. 25.)—The young man, disinherited by his wealthy father, secures a position as chauffeur to a banker's daughter. The girl is beset by a band of crooks who know of a transaction between her father and that of the young chauffeur, involving the handling of a large sum of money. They trap and lock up the girl, but the chauffeur rescues her at the risk of his life, and a reconciliation with his father results. Isabel Rea, Jack Mulhall, W. J. Butler and W. C. Robinson are in the cast. The picture was directed by George Morgan.

"A Mystery of the Mountains." (Biograph. Two reels. Tues., Oct. 26.)—A poverty stricken mountaineer, living alone with his daughter, calls on a wealthy cousin to plead for some money long due him, but is refused. The cousin is found murdered, and the mountaineer arrested. He escapes, with the aid of his daughter, and a young moonshiner, locked up with him, is liberated on promise to help in the search. By trailing a doctor whom he wants for his sick mother, the moonshiner finds him attending to an insane man, and learns he is the butler of the murdered man. Dying, the butler confesses the crime. In the cast are Ivan Christy, Mary Malatesta, Jack Drumeir, Joseph McDermott, Kate Bruce, Sidney D'Albrook and James Furey.

"A Trick of Fate." (Biograph. Thurs., Oct. 28.)—A prospector and his wife, living far from civilization, discover a rich pocket of gold. Their solitude is interrupted by a stranger, who is found wounded in the leg. The prospector cares for him, and he is restored to health, whereupon he falls upon the prospector and kills him for the sake of the gold. The woman plots revenge, and offering the murderer liquor, gets him intoxicated; then she binds him securely with wet rawhide, and when he comes to himself he is helpless, the contracting thongs rapidly digging into his flesh. Until death releases him, the woman stands before him, clinking a handful of the gold, and taunting: "Can this gold save you now?" Augusta Anderson, Frank Perley and Hector V. Sarno compose the cast, which was directed by George E. Reehm.

"The Coming of Angelo." (Biograph. Fri., Oct. 29.)—A reissue, in which D. W. Griffith has presented Blanche Sweet, Jenny Lee, Walter Miller, Charles H. Mailes, Robert Harron and W. C. Robinson. Theresa is betrothed to Guido, leader of the colony, until young Angelo appears, and then she immediately falls in love with him. Guido plans to kill himself with a bomb intrusted to his keeping by anarchists, but hits upon a plan of revenge; he entices Angelo to his cabin, and locks him in, with the fuse of the bomb connected with a clock. Theresa, suspicious of Guido, appears at the cabin, and rescues Angelo just before the clock reaches the fatal second.

"The Sheriff's Trap." (Biograph. Sat., Oct. 30.)—The widow's young son is sought by rail-

road men who want his signature to a document which will allow him to carry the road across his property. He refuses, and in an argument, he pulls his gun and fires and the foreman falls. Pursued by a posse, he secures the young school-teacher's horse; a pupil tells the sheriff that the fugitive promised to return the horse at night, and the posse hides near the teacher's home. When the lad returns, he is arrested, but it is discovered that the foreman died of heart failure, and the bullet did not touch him. Isabel Rea, Jack Mulhall and Hector V. Sarno are in the cast.

"The Seventh Day." (Edison. Wed., Oct. 27.)—Sally Crute and Raymond McKee easily carry off the honors in this delightful comedy. A pleasing story using for its theme the young lady and the young man of the working class each trying to impress the other that "I belong in high society." How each finds the other out and are finally reconciled to "leave well enough alone" is creditably brought out in this very amusing comedy release. Will Louis directed the piece.

"Niagara Falls." (Edison. Sat., Oct. 30.)—The falls in summer and winter are here aptly shown. Some of the scenes of the falls and surroundings in winter dress are especially beautiful. The photography is wonderfully clear and distinct, and there is no reason why this picture should not be enjoyed by those who have seen the falls in reality. For one who has not seen them, it goes without saying that a more complete set of views of the falls would be hard to find short of a personal visit.

"Yardville Folks." (Edison. Sat., Oct. 30.)—On same reel with "Niagara Falls," this little "comic educational" will bring quite a few laughs chicks and a woolly Fido, which has wonderful from both young and old. A little hen and her dreams of a sugar kennel, etc., furnish the necessary ammunition.

"Mystery of Room 13." (Edison. Four reels. Fri., Oct. 29.)—Reviewed elsewhere in this issue.

"The Destroyer." (Essanay. Three reels. Mon., Oct. 25.)—Not shown for review; the story follows: Gordon Rockwell, a physician, and his friend, Kenneth Randall, both fall in love with Frances Burnham. She accepts Randall's proposal, but before marrying he asks Rockwell to give him a physical examination. In the blood test, Rockwell's assistant accidentally substitutes infected blood for that of Randall. In ignorance of the error, Rockwell breaks the news to Randall, who immediately leaves the country. Later Rockwell discovers his mistake, but keeps it secret, and a year later marries Frances. As the time passes his conscience troubles him, and after dispatching a note to Randall, explaining the error, he poisons himself. Randall returns in time to forgive him, and is united with the girl he loves.

The picture was produced by Lawrence Windon from the story of Edward Lowe. Nell Craig, Edmund F. Cobb, and John A. Lawrence play the leads.

"Miss Freckles." (Essanay. Two reels. Tues., Oct. 26.)—Not shown for review; the story follows: The chief pleasure of the ragamuffin little girl, Miss Freckles, is to fight with other girls in Hogan's Alley. She receives a letter informing her that she has been bequeathed an immense estate, including a Fifth avenue mansion. She is most unhappy in her new surroundings, and longs to be back in the tenement district, where

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she can fight. After a while she wakes up, and is delighted to find that it was only a dream.

Ruth Stonehouse plays the part of Freckles, supported by Marion Skinner and Frank Dayton. Charles E. Ashley directed the picture.

"Dreamy Dud Up in the Air." (Essanay. Split reel, with scenic. Wed., Oct. 27.)—Animated cartoon by Wallace A. Carlson.

"Fun at a Ball Game." (Essanay. Thurs., Oct. 28.)—Not shown for review; the story follows: The storekeeper is a baseball fan, but on his way to the ball park a beautiful blonde captures his bank roll. To gain admittance to the grounds, he gets a job selling peanuts. He soon encounters the girl who took his money, and demands its return. Instead she summons two ball players, who give him a scientific beating. Jewel Mendel and Marjorie Reiger are the principals.

"Broncho Billy's Cowardly Brother." (Essanay. Fri., Oct. 29.)—Broncho Billy and his brother are both in love with the same girl, but she decides to marry Billy's brother. One Sunday morning an outlaw causes a panic by shooting up the church. The sheriff, who is the girl's father, is shot when he attempts to arrest the outlaw. Broncho Billy's brother is offered the sheriff's star, but he is afraid to take it. Billy takes the badge, and at the risk of his life captures the outlaw. He then turns the badge over to his cowardly brother, and the girl, thinking that he effected the capture, admires him more than ever.

Supporting G. M. Anderson are Marguerite Clayton, Lloyd Bacon, Harry Todd, and Lee Willard.

"The Lighthouse by the Sea." (Essanay. Three reels. Sat., Oct. 30.)—Not shown for review; the story follows: Jack Collins, a sea-captain, is in love with Mary Harper, daughter of the lighthouse-keeper. Miguel Fernando, a Portuguese trader, being jealous of Jack, induces the crew to mutiny on his next voyage. The captain is cast adrift in a row boat, and lands on a desert island. Two years later he returns home to find that Fernando has betrayed and deserted Mary. To save her good name, Jack marries her. A child is born, and shortly after Mary dies. Years later Fernando returns to claim his child, and only the memory of his dead wife prevents Jack from killing him.

The principals are Darwin Karr, Betty Brown, Harry English, and Richardson Cotton.

"Broncho Billy Evens Matters." (Essanay. Fri., Oct. 21.)—The story was detailed in the issue of Oct. 23. Nothing revolutionary is ever expected of a Broncho Billy film, and if anything, this release is more conventional than usual. It concerns the favorite old theme of the heartless landlord, the auction of the old homestead (in this case with a store attachment), and the opportune intervention of the hero with the necessary money. The heavy attempts to combine the roles of villain and comedian not with entire success. G. M. Anderson and Marguerite Clayton will not disappoint their admirers, however.

"The Net of Deceit." (Kalem. Three reels. Mon., Oct. 25.)—Reviewed in the issue of Oct. 23.

"By Whose Hand." (Kalem. Wed., Oct. 27.)—A clever "crook" story. A youth and girl are found in a room by a policeman who has heard a shot. The man has been wounded, and the girl (Marguerite Courtot) tells a touching story of how she followed him to the house, and pleaded with him to right the wrong he had done her, shooting him in her desperation after he had scorned her. The young man admits his guilt, and the policeman is about to accept the story when the real master of the house breaks out of the closet where the two had locked him, and tells of how the pair entered to rifle the house, and surprised him. Harland Moore, Richard Purdon and Robert Vaughn are also in the cast.

"The Knaves and the Knight." (Kalem. Tues., Oct. 26.)—Bud's pal, Shifty, gets a job as butler, in order to annex the Vandergrift silverware. Bud, seeing himself counted out, sneaks into the mansion and dons an ornamental suit of armor. He frightens Shifty out of the silver after it has been annexed, but gives himself away, and Shifty takes him to task severely for spoiling the robbery. Bud Duncan, Rube Miller, Martin Kinney, Ethel Teare, Charles Mulgro and Owen Evans compose the cast.

"The Rescue of the Brakeman's Children." (Kalem. Sat., Oct. 30.)—An episode in the Hazards of Helen series. A discharged brakeman, in revenge, starts a flat car and box car running wild down the track towards the President's special. He does not know that his two children are playing on the flat car. Helen learns of it, and with the mother, jumps into an engine cab, and starts pursuit on a parallel track. She runs alongside the flying cars, leaps from the cab to the car, sets the brakes and by means of a rope attached to the throttle, and run through the cab window, stops the engine just in time. Helen Gibson is the Helen.

"The Lonely Fisherman." (Lubin. Mon., Oct. 18.)—The young ward of the hunchback fisherman prefers a hale and hearty young man to her adopted parent and in time the poor man realizes the futility of his desire. This drama contains many inconsistencies that materially mar the interest otherwise created. Melvin Mayo is slightly too robust for a hunchback. Dorothy Barrett and Jay Morely are the other principals.

"Cutting Down Expenses." (Lubin. Tues., Oct. 19.)—Adventures of a couple on their honeymoon, lacking in humor and laid in an indeterminate plot. There are some few laughs, but the intervals between them are long. David Don and Mary Charleson are the leads.

"Nell of the Dance Hall." (Lubin. Three reels. Wed., Oct. 20.)—A minister takes it upon himself to save Nell from her immoral environment, and then when he is cast out by the trustees of the church for his charitable deed she furnishes him with funds to get a new start. There is good suspense in this offering and quite a portion of heart interest action. The reunion of the twain staged in the midst of cabaret merry-makers is gratifying, although strained. Edythe Sterling, L. C. Shumway and George Routh are the principals and render good performances throughout.

"When Youth Is Ambitious." (Lubin. Two reels. Thurs., Oct. 21.)—Reviewed at length elsewhere in this issue.

"A Woman Reclaimed." (Lubin. Fri., Oct. 22.)—A feminine raffles gives herself up to save a detective's honor. Although this story is endowed with an unusual amount of suspense, its conception of a heart of a thief is quite unnatural. Lillie Leslie, Joe Smiley and Alan Quinn do very good work in the important parts.

"Playing Horse." (Lubin. Sat., Oct. 23.)—Billie Reeves runs away from his sweetheart and becomes a hypnotist and more or less of a fakir, but friend sweetheart is not so easily forgotten and she pursues and captures rampant Bill. Reeves makes a better showing in this comedy than he has in his two releases immediately previous. Epes Winthrop Sargent prepared the scenario and has given the star a good part.

"Beached and Bleached." (Mina. Thurs., Oct. 21.)—Constance Talmadge and Bill Parsons are the leads in this comedy, which is the best of the Mina product that we have seen. The boss dreams of taking the stenographer to the beach and rescuing her from a desperate villain. He takes her to the beach in reality, and there is no villain, but there is a fiancée who proceeds to cut Bill out of the party altogether.

"Shoo Fly." (Selig. Two reels. Mon., Oct. 25.)—Reviewed at length elsewhere in this issue.

"The Race for a Gold Mine." (Selig. Tues., Oct. 26.)—Not shown for review; the story follows: John Meade, a prospector, offers his claims for sale, thinking that they are valueless. Griner, a Mexican, makes secret tests of the mine, and finds pay-ore. Tom Cummins, who is in love with Meade's daughter, Nell, gets a three days' option on the mining property, and rides off to get the money. He is not back at the expiration of three days, and Meade is just on the point of signing a bill of sale giving the mine to Griner. After an exciting ride, Tom gets to the house just in time to get the mine. He makes Meade his business partner, and Nell his partner for life.

Tom Mix is the director, and plays the part of Tom. Victoria Forde, Sid Jordan, and Pat Chrisman comprise his support.

"When California Was Wild." (Selig. Sat., Oct. 30.)—The story was written primarily to bring in the wild animal situations, and on that account is not wholly coherent. The hand-to-hand fights with bears, lions, and other jungle creatures do not thrill as much as they should, possibly because of the plethora of that sort of thing.

John Foster, a trapper, has just prepared a bear trap, when he is attacked by a large bear, and is only saved by the opportune appearance of Tom Howard, a hunter. When Foster dies of the wounds inflicted by the beast, May, his daughter, takes her father's place as a trapper. One day Tom is set upon by a mountain lion. May rushes to his assistance, but falls into the bear pit. Tom kills the lion, and returns to the Foster home. May does not appear, so Tom searches for her, and finds the girl just in time to save her from the clutch of a gigantic bear. Thereafter, Tom does all the hugging.

Fritzie Brunette plays the part of May, while others in the cast are Charles Murphy, Lillian Hayward, and Harry Linkey. William R. Daly was the director.

"The Prince in Disguise." (Vitagraph. Mon., Oct. 25.)—With Bobby Connelly, a picture of one reel length is bound to be appreciated, because little Bobby is one of the big favorites of the day. Here he scores another striking success and lifts an ambling and preachy plot to a pleasing level. Frances Connelly as his mother does some good work, as does Helen Connelly.

"To Cherish and Protect." (Vitagraph. Three reels. Tues., Oct. 26.)—Reviewed at length in the issue of September 11. When reviewed it was four reels in length.

"Itsky, the Inventor." (Vitagraph. Wed., Oct. 27.)—This is one of C. Jay Williams' productions, written by C. Graham Baker. It is a very good picture, one that can justly claim a place in the ranks of real comedies. Hughie Mack and Harry Fisher are the leads and do unusually funny work throughout.

"The Unforgiven." (Vitagraph. Thurs., Oct. 28.)—This is by Frank Lawrence and is sometimes reminiscent of "Jane Eyre." Charles Wellesley, Zena Keefe and L. Rogers Lytton are the leads. The husband dreams that his wife has forsaken him and that her lover is possessed with an insane wife. He awakes in the middle of quite an intense moment to find his wife is still with him. This is a strong picture, popular with most picture-goers.

"A Case of Eugenics." (Vitagraph. Fri., Oct. 29.)—Mrs. Newlywed adopts a baby, much to her husband's disgust, so he feigns sickness and later emulates the actions of a raving maniac in order to rid his house of the child. Mr. and Mrs. Sidney Drew and Bobby Connelly are in this comedy, which is all that is necessary to say.

"The Shabbies." (Vitagraph. Two reels. Sat., Oct. 30.)—This is truly an excellent comedy due in almost every instance to the clever cast. Lillian Walker, Ewart Overton, Paul Kelly and Karin Norman are the leads. The sidesplitting adventures of the Shabbies, once rich but now quite poor, through the body of the picture supply most of the action. Happily lacking anything vulgar, "The Shabbies" presents a most pleasing appearance throughout.

MUTUAL PROGRAM

"Out of the Ashes." (American. Two reels. Mon., Oct. 25.)—Although a bit illogical at times, this is a strong drama, powerfully presented. George Field does a particularly good piece of character work as the half-wit, while Winnifred Greenwood and Ed Coxen acquire themselves creditably in their respective roles. Charles Bartlett did the directing.

Dr. Thorne, after a night's vigil with a sick baby, takes a stiff drink as a bracer, and is immediately called upon to perform an operation. The head nurse believes him to be drunk, and he is disgraced. He goes West, and accepts a position as bookkeeper. There he becomes interested in Madge Turner, whose drunken, brutal husband makes life miserable. Madge's child is run over, and an immediate operation is necessary. Thorne stations a half-witted boy outside the room to prevent interruption, and successfully treats the baby. Madge's husband, hearing that the doctor is with his wife, comes home in a rage, and is killed by the insane boy. Later Thorne marries Madge.

"Tillie the Terrible Typist." (Falstaff. Mon., Oct. 25.)—Tillie angers her employer by her gum-chewing and general inattention to work, and he is glad when she leaves a few minutes earlier to dress for the ball. At the ball, she becomes involved, through a mix-up in hired dress suits, in trouble between her sweetheart and the wealthy man she is being forced to marry. As a result, she finally casts off both suitors, and marries the customer himself.

"Hobo Nerve." (Novelty. Mon., Oct. 25.)—Not yet shown for review.

"The Conscience of Juror No. 10." (Thanhouser. Two reels. Thurs., Oct. 26.)—Not yet shown for review.

"See America First—Keeping Up with the Joneses." (Gaumont. Split reel. Tues., Oct. 26.)—Admirable views of the national capital. All the important public buildings of Washington are shown, with several views of street life, and a number of noted officials. In the cartoon, Pa McGinnis decides to go on a vacation to escape domestic annoyances, and when practicing the tango in his room in an expensive hotel, he is confronted by Ma McGinnis, who, on a shopping trip, has taken the adjoining room. Pa sinks into the floor, with the remark "Never Again."

"Touring with Tillie." (Beauty. Tues., Oct. 26.)—This is an unpretentious comedy-drama that is diverting. Neva Gerber, Frank Borzage, and Lucille Ward are the principals.

Tillie and her Aunt Pansy are touring through California in an automobile. Cliff Burridge, a ranch owner, resolves to follow and protect the itinerant women, especially since Tillie interests him. The girl resists his advances with greater and greater reluctance, and when he finally saves them from tramps, she decides to become a half-owner of Burridge's ranch.

"The Blood of Our Brothers." (Centaur. Three reels. Wed., Oct. 27.)—Not yet shown for review.

"Love and Artillery." (Novelty. Wed., Oct. 27.)—Not yet shown for review.

"The White King of the Zaras." (Centaur. Two reels. Thurs., Oct. 28.)—A continuation of Stanley's explorations, in connection with the Bostock animals. In this episode, Ada, seeking her sweetheart in the African wilds, is captured by a white man, who calls himself the diamond king, and is at the head of a band of savages. Her sweetheart, who had returned to America, finds she is searching for him, and returns to Africa. He meets with several thrilling adventures in his search for Stanley, as does the latter in pushing on into the interior after Livingston.

"The Soapsuds Star." (Falstaff. Thurs., Oct. 28.)—The jobless actor, attempting to get his wash without the necessary funds, becomes involved with the girl at the laundry, and the fracas so pleases a passing theatrical agent that he immediately books the two to repeat the performance in vaudeville. They are a hit until they develop a craze to play Shakespeare, and their attempt at "Hamlet" breaks up the company and sends them both back to the laundry.

"Jerry to the Rescue." (Cub. Fri., Oct. 29.)—This is an especially funny burlesque on melodrama. Jerry, in love with the farmer's daughter, is beset by the villain and his band of cutthroats. Although chained to a post when the girl is captured, Jerry breaks his bonds, extinguishes the bomb placed at his feet, hops onto a motorcycle, and not only saves the girl, but pushes the villain over a lofty cliff. He is pushed over the same cliff himself, but is rescued by a policeman with a rope.

"Playing for High Stakes." (Mustang. Two reels. Fri., Oct. 29.)—The dramatic interest in this release is well sustained, and there is carefully developed suspense. "Dandy Jim," saloon owner and mining camp favorite, has never met a woman without a price, until Bert Andrews and his sister Nellie come into his life. He is charmed by her refinement, but cannot believe that she is not like the other girls of his acquaintance. Bert steals some money from the mining company's safe, and to save himself, asks his sister to get the money from Dandy Jim. Jim promises her the money if she will pay the price. When she indignantly refuses, he proves that he was only testing her, and pleading his love, is accepted.

Anna Little, Jack Richardson, Walter Spencer, Mary Gladding and Louise Lester form the cast. Donald McDonald did the directing.

"The Smuggler's Cave." (American. Fri., Oct. 29.)—Vivian Rich, Walter Spencer, Al Fordyce and Jack Richardson make of this commonplace story an interesting little drama.

Nancy is the abused daughter of the leader of a smuggling gang. A stranger, named Paul, comes to the little town, and Nancy admires him greatly. One day Nancy is reading in the loft of her father's barn, when the smugglers come into the building. Paul has become a member of the gang, and in her disillusionment, Nancy cries audibly. One of the crew crawls up into the loft, and drags her down. Paul holds up the smugglers with his revolver, and escapes with Nancy. The crooks give chase, and after a desperate fight, the fleeing pair are captured. Paul explains that he himself is a revenue officer, and has posed as a member of the gang to collect evidence. He sentences Nancy to life imprisonment—as his wife.

"An Auto-Bungalow Fracas." (Beauty. Sat., Oct., 30.)—This moderately diverting comedy does not bristle with subtleties, but the limited opportunities of the piece are well handled by the cast. John and Carol are not making much progress toward their cherished dream of buying a bungalow. But Carol receives a legacy, and plans to surprise John by buying a home and an automobile. But John sees her in the company of a real estate agent and an automobile salesman. He misconstrues their intentions, and damages their physiognomies considerably before explanations are offered.

John Sheehan and Carol Holloway play the married couple. Others in the cast are John Stepping, Dick Rosson and Rae Berger.

PATHE EXCHANGE INC.

"The Eleventh Hour." (Victory. Two reels.)—An absorbing story of European court intrigue, produced in Italy, and with all the flavor of European lifeand scenes. The princess Mercedes makes love to Orloff, a military attaché, who has slain her sweetheart, her object being to obtain proof of his guilt and denounce him. He falls madly in love with her, and when she has obtained the information she wishes, she finds she is in love with him. She steals herself, and hides the police agents while she induces Orloff to

make his confession. Then at the eleventh hour she repents and assists him to escape.

"The Police Dog to the Rescue." (Pathé. Split reel.)—A cartoon comedy in which Mrs. Dingle leaves her offspring alone in the yard, at the mercy of a belligerent calf. The dog comes to the rescue, but can do nothing, and after great trouble rouses the policeman. Eventually the calf is driven away, but the officer, who is whisked along at the end of his tail, is flicked off a dock into the funnel of a steamship. On the same reel is "An Intimate Study of Birds, No. 10."

"Doughnuts." (Starlight.)—A Heinie and Louie comedy cleverly worked around an armful of baker's dough. Heinie, with his arms full of the dough, finds a woman's purse lying in the street, and secures it by dropping the dough upon it, then picking the whole mass. The dough passes into the possession of a baker, who makes it into a loaf, and with their last nickel, Heinie and Louie buy the loaf. Just as they bite onto the pocket book, the police descend upon them.

"Neal of the Navy." (Pathé. Ninth Episode. Two reels.)—In "The Yellow Peril," Annette and Neal, rescued from the Sun Worshippers, with their party, land at Tortuga, where they find a pestilence of yellow fever is raging. The conspirators see an opportunity to rid themselves of the two, and Annette, who is acting as nurse with Neal, is lured to a lonely shack, where the two are bound and left at the edge of the swamp to await the coming of night and the millions of infected mosquitoes.

UNIVERSAL PROGRAM

"The College Orphan." (Broadway Universal Feature. Six reels. Mon., Oct. 25.)—Reviewed at length in issue of Oct. 23.

"An Heiress for Two." (Nestor. Mon., Oct. 25.)—The boys go to the beach in search of an heiress, but she turns out to be an old maid. Eddie Lyons, Lee Moran and Elsie Greason do good work in this comedy of Al Christie's, the locale of which is the ever-pleasant seashore.

"The Millionaire Paupers." (Rex. Three reels. Tues., Oct. 26.)—A couple who have never met are asked to marry by their parents. They rebel. Seeking diversion in the tenements they meet incognito. They help to smooth over a romance that is near ruination through the meddlesome villain and then return home each resigned to fate. Then the joyful surprise comes. For the most part this is a delightful picture. The story by Ida May Park has received excellent interpretation and realistic atmosphere. Each member of the cast, which includes Grace Thompson, Arthur Shirley, Lon Chaney, Oliver Fuller Golden, Millard K. Wilson and Gretchen Lederer, deserves praise.

"By Return Male." (Imp. Tues., Oct. 26.)—A comedy produced by Roy Clements, featuring Victor Potel, formerly "Shippy Slim" of Essanay fame. It merely shows diver's drunken antics of hubby on his journey homeward and produces a surprising number of laughs when the lack of climax and originality is considered.

"A Life at Stake." (Victor. Two reels. Wed., Oct. 27.)—This story, written and produced by Jacques Jaccard, is highly interesting, but very much like other Kerrigan subjects. A man from the city poisons the mind of the rancher's wife against her husband, but through a chance meeting the woman learns that she is mistaken and she returns to her husband. Warren Kerrigan makes the rancher's part attractive and one to be in sympathy with, while Hazel Buckam is his wife. Others are Helen Leslie, Buck Connors and Nobert Myles. The scenes and photography are respectively pretty and clear.

"Tears and Sunshine." (L-Ko. Wed., Oct. 27.)—In which a widow and widower and their children proceed to plunge gayly into romance just a few minutes after the funerals. It is a good comedy of its kind with little slapstick work. Gene Rogers, Gertrude Selby and Alice Howell play the leads.

"The Flag of Fortune." (Big U. Two reels. Thurs., Oct. 28.)—Murdoch MacQuarrie, supported by Mrs. Benson, Edna Payne and Arthur Moon in a novel and pleasing character study, in which a Civil War veteran finds work for himself and granddaughter before the motion picture camera. It's a heart-interest subject that's sure to please.

"Lady Baffles and Detective Duck in The Lost Roll." (Powers. Thurs., Oct. 28.)—The adventures of hubby's poker winnings. They are put in an old coat, the coat is given to a beggar and Lady Baffles attempts to get them, but the redoubtable Duck frustrates her every move. For

sheer ridiculousness these pictures hardly have an equal. The trick effects and the burlesqued points of the serial cause them to be most humorous.

"Craters of Fire." (Imp. Three reels. Fri., Oct. 29.)—An Italian subject, made by the Ambrosio company, presenting a theme popular among the foreign producers. Albert Capozzi is featured at first in a dual role, and plays with deep feeling and emotion throughout the picture. A stirring scene is that in which the two brothers fight the inventor falling into the tank of red hot iron. The story ought to please American patrons of the motion picture who desire a sensational story presented in good taste. Quite a beautiful scene is given showing the Venetian garden afloat a lake, and its destruction by fire is thrilling.

"The Frame-Up on Dad." (Nestor. Fri., Oct. 29.)—Disguised as a collector the son painfully extracts money from his irate parent to pay his debts. This plot has a touch of novelty that causes the entire reel to be very humorous. Ray Gallagher, Billie Rhodes and Harry Rattenberry are the leads.

"The Superior Claim." (Bison. Three reels. Sat., Oct. 30.)—A play along lines not unusual but moderately well done. The sheriff is unsuccessful in his courtship of the local belle, but when the girl dies and her husband subsequently leaves the town to avoid a charge of murder, he brings up the abandoned child. This adopted boy many years later discovers a gold mine, but gambles it away to Stavnow, a saloon keeper. To get rid of his victim the gambler puts some marked cards in the boy's pocket and the hangers on in the saloon leave him in the desert to die. Stavnow discovers that the man he thus injures is his own son and rides out in the desert to rescue him. Principals in the cast are Millard K. Wilson, Sherman Bainbridge and Edythe Sterling.

"The Man from Argentine." (Powers. Two reels. Sun., Oct. 31.)—After shouldering his father's crime, the man from Argentine arrives in the United States and indulged in a romance with a cabaret performer. Then when his name is cleared, he refuses to return to his affianced wife in Argentine. This picture is not a very good example of what Lynn Reynolds and his company, composed of Sydney Ayres, Doris Pawn and Van Paul, can do, being sudden in development and not good in direction.

"Father's First Murder." (L-Ko. Sun., Oct. 31.)—Not yet shown for review.

"The Broken Coin." (Universal Special. Two reels. Episode Seventeen.)—Kitty and Count Frederick are both on the boat, unknown to each other. A fire completely destroys the craft and Kitty and the Count are cast on a cannibal island. Francis Ford, directing this prolonged serial, has seized on every opportunity that the scrip has offered him to register comedy. The serial is developing into a melodramatic chase, considerably tinged with comedy, and with little or no reference to the coin.

"The Broken Coin." (Universal Special. Two reels. Episode Eighteen.)—This number has to do with the further adventures of Kitty and the Count on the cannibal island. The Count makes friends with one tribe of blacks by showing them the mechanism of a pistol, but as the last reel closes Kitty is about to be offered as a sacrifice by another tribe. Some more of Ford's night photography appears.

"A Millionaire for a Minute." (Joker. Sat., Oct. 16.)—This is by no means up to the standard of Joker comedies. The story by James Dayton fails to centralize on any one theme and so the interest is lost. Max Asher, William Franey, Gale Henry and the rest do not do their usual good work either. This picture is released in place of "No Babies Allowed," previously set for Oct. 16.

WEEKLIES

Tribune Animated Weekly, No. 19. (Industrial M. P. Co. Mon., Oct. 11.)—Dr. Dumba, recalled Austro-Hungarian Ambassador, leaves America with his wife and secretary, New York; the G. A. R. reunion at the national capital; field day at Sing Sing Prison, N. Y.; the Chicago City series of the Sox and Cubs; and several other events of interest more localized.

Animated Weekly, No. 189. (Wed., Oct. 20.)—Columbus Day celebration at Chicago, Ill.; President Wilson laying a corner stone at Arlington National Cemetery, Va.; views of an oil fire at Tulsa, Okla.; laying the keel of the U. S. S. California, Brooklyn, N. Y.; a few war scenes and cartoons by Hy Mayer are the events of especial interest in this number.

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CORPORATION STATISTICS

At Albany, N. Y.:

COLES PICTURE MACHINE CORPORATION, New York City. General moving picture machinery and devices. Capital, \$50,000. Directors: Howard B. Coles, William H. Coles and Olga Schultheis, 128 Cornelia street, Brooklyn, N. Y.

AMERICAN VITASCOPE COMPANY, Manhattan. General motion picture theatrical business. Capital, \$15,000. Directors: Moses D. Jabloner, Paul Schlesinger and Sidney R. Fleischer, 117 West 141st street, New York City.

THE FEASTER FILM FEED COMPANY, of Massachusetts, capitalized at \$250,000, has been granted a charter to engage in the motion picture machine and film business in New York State. Albert E. Rollins, of 1482 Broadway, New York City, is designated as the representative of the company in this state.

ADELE FEATURES CORPORATION, New York City. General film and moving picture business. Capital, \$50,000. Directors: Joseph L. Hegeman, William E. Strong and Robert L. Noah, 200 West 94th street, New York City.

CONTINENTAL PRODUCING COMPANY, New York. General theatrical business. Capital, \$5,000. Directors: George Blumenthal, H. Herbert Vacheron and Charles S. Martin, 40 Wall street, New York City.

THE MUMMERS PRODUCTION CORPORATION, New York City. General theatrical and motion picture business. Capital, \$5,000. Directors: Aaron C. Thayer, Agatha F. Joeng and Richard K. Mackey, 32 Nassau street, New York City.

PONTIAC THEATRE CORPORATION, Saranac Lake. Theatrical and motion pictures. Capital, \$40,000. Directors: Walter H. Cluett, Louis Bernstein and Walter Sagendorf, Saranac Lake, N. Y.

PLUTOSCOPE CORPORATION, New York City. To manufacture projection machines, motion picture cameras, films, etc. Capital, \$1,000,000. Directors: George W. Martin, Thomas H. Ross and John Roth, 365 East 23d street, New York City.

JELENK & HAUSEN, INC., Brooklyn. Motion pictures. Capital, \$5,000. Directors: Theodore Jelenk, Sadie Jelenk, Morris Hausen, 36-A Hampton place, Brooklyn, N. Y.

EAGLE MOVING PICTURE COMPANY, New York. General moving picture and theatrical business. Capital, \$2,500. Directors: Louis Ginsberg, Julius Ginsberg and Ida Salkin, 7 East 101st street, New York City.

OVERLAND FEATURE FILM CORPORATION, Albany, N. Y. To manufacture, lease, own and manage moving picture machines. Capital, \$5,000. Directors: William H. Cantwell, K. M. Hogan, Joseph E. Golden, all of Albany.

ROYAL DIVORCE FILM COMPANY, New York City.—To engage in a general film, theatrical and motion picture business. Capital, \$100,000. Directors: Kate M. Brown, Marius S. Joy, Harry Mountford, 673 Broadway, New York City.

PRINCESS PRODUCING COMPANY, New York City.—Theatrical and motion pictures. Capital, \$2,000. Directors: Abraham T. Borewicz, David Mayer and Theresa B. Brown, 1689 Madison avenue, New York City.

At Tacoma, Wash.:

GREATER THEATRES COMPANY, INC., Seattle. Capital, \$500,000. J. L. Gottstein, C. S. Jensen, F. V. Fisher and J. G. Von Herberg.

At Detroit, Mich.:

THE PRUDENTIAL FILM COMPANY, Detroit. Capital stock, \$30,000. To produce photographs. Stockholders: W. H. Goodfellow, Simon Weingarden and Andrew H. Green, Jr.

At Sacramento, Cal.:

THE ELLIS STREET INVESTMENT COMPANY, San Francisco. Incorporators: A. Moyer, B. G. McDougale and A. E. Kern. Capital stock, \$1,000,000. To deal in amusement places and theatrical enterprises. The old Young Men's Christian Association building site at Ellis and Mason streets, San Francisco, has been acquired and it is planned to erect here the largest theatre in the city, this to be devoted to vaudeville and pictures.

THE GOLDEN STATE FILM COMPANY, San Francisco.—Authorized capitalization, \$53,500. Incorporators: George E. Duke, W. D. Walker, P. G. Hausman, J. Gale and C. W. Humphries. To deal in State rights and handle feature productions.

INTERNATIONAL MOTION PICTURE MANUFACTURING COMPANY.—To manu-

facture and deal in moving or motion pictures. Capital stock, \$25,000; 25,000 shares at \$1 each; amount subscribed, \$3. Place of business, San Francisco. Subscribers: Charles Diltz, J. Franciscell, E. Harter, one share each.

FAMOUS WOMEN FILM COMPANY, of Los Angeles.—Capital stock, \$1,000,000; subscribed, \$5. Directors: Cora S. Pond-Pope, J. C. Parker, Robert G. Camby, Emma DeL. Pierson, Fannie E. F. Young.

At Boston, Mass.:

MANCHESTER AMUSEMENT COMPANY, Manchester, N. H.—Capital stock, \$50,000. To conduct general theatrical and moving picture business. Incorporators: E. F. O'Neill and A. E. Woodward, Brockton, Mass.; Edward Conor, Manchester, N. H.

HANOVER FILM COMPANY, Boston. Capital stock, \$20,000. Incorporators: Frank J. Howard, Ernest H. Horstmann, Richard W. Brown.

At Boise, Idaho:

THE CROWN AMUSEMENT COMPANY, Pocatello, Idaho. Capital stock, \$7,500. Incorporators: E. L. Crew, C. C. Shepherd, G. M. Baty. To conduct picture theatre.

At Springfield, Ill.:

THE FILDOM SERVICE CO., of Chicago, has been incorporated with a capital stock of \$10,000. To manufacture and deal in pictures and films. Incorporators: I. M. Elfers, E. L. Kelley and L. B. Vastine.

THE YORK AMUSEMENT CO., of Chicago.—Capital stock of \$2,500. The company is to conduct and operate moving picture theatres and other amusement and theatrical enterprises. Incorporators: Jacob Perbohrner, Samuel Keller and Morris Kompel.

THE LAKE AMUSEMENT COMPANY, of Chicago. Capital stock of \$2,500. To own and operate motion picture theatres and other amusement enterprises. Incorporators: Jacob Perbohrner, Samuel Keller and Morris Kompel.

THE NATIONAL MOTION PICTURE COMPANY, of Chicago. Capital stock of \$1,000. To take and reproduce motion pictures. Incorporators: Richard I. Gavin, George R. Neff and Jessie Hamm.

THE ADVERTISING MOTION PICTURE COMPANY, of Chicago. Capital stock of \$2,000. To manufacture and deal in motion picture films. Incorporators: James D. Woley, Fred. D. Silber and Martin J. Isaacs.

THE NORTHWESTERN AMUSEMENT COMPANY, of Chicago. Capital stock of \$2,500. To operate and conduct moving picture and vaudeville theatres. Incorporators: Joseph S. Samuels, L. Goldstein and T. Behr.

THE FIDELITY FILM CORPORATION of Chicago has been incorporated with a capital stock of \$10,000. The company is to manufacture and deal in photo moving picture films, and to produce moving picture films of all kinds. Incorporators: Michael F. Ryan, William F. Quesse and Robert L. Reid.

THE MUTUAL MOTION PICTURE PRODUCING CO., of Chicago, has been incorporated with a capital stock of \$10,000. The company is to take moving pictures and to reproduce the same. Incorporators: Richard I. Gavin, George R. Neff and Jessie Hamm.

THE SOUTH SHORE AMUSEMENT CO., of Chicago, has been incorporated with a capital stock of \$15,000. The company is to operate moving pictures and films and places of amusement. Incorporators: Louis A. Heile, Richard C. d'Autremont and C. E. Heckler.

At Indianapolis, Ind.:

THE NEW MAJESTIC AMUSEMENT COMPANY, Evansville, Ind., has been incorporated with \$10,000 capital stock to conduct moving picture theatres. Incorporators: Philip Skora, Edward H. Meyer, Edward E. Meyer, Arnulf B. Clinturn and Oscar Negele.

At Columbus, Ohio:

THE ORPHEUM COMPANY, Toledo. Incorporators: F. H. Kirtley, N. T. McCann, W. H. Carmen. Conducts a picture theatre in Toledo.

THE PHOTO PLAY WORLD COMPANY, Cleveland.—Capital stock, \$5,000. Incorporators: C. M. Baxter, Helen Hewitt Green, Myril Elinore Hewitt, A. D. Howe, Jeannette B. Kanner.

THE NON-RE-WIND FILM REEL COMPANY, Toledo. Capital stock, \$50,000. Incorporators: Paul F. Reichert, Edward C. Herron, Herbert W. Nauts, C. M. Kelly and Justice Wilson.

THE FEDERAL PHOTO PLAYS COMPANY, city of Cleveland.—Capital stock, \$150,-

000; manufacturing, buying, selling, leasing and renting moving picture films. Incorporators: G. L. Warson, E. P. Strong, Fred Desberg, George C. Keeley and F. A. Cooke.

At Dover, Del.:

MIRROR FILMS, INC.—Manufacturing of motion picture films and cameras. Capital stock, \$2,500,000.

At Harrisburg, Pa.:

THE WALNUT STREET THEATRE COMPANY, Philadelphia. Theatrical performances, musical entertainments and motion pictures. Incorporators: William H. Leahy and E. J. Pershing, of Philadelphia, and G. M. Haley, of Lansdowne. Capital stock, \$3,000, with sixty shares, par value \$50. Messrs. Pershing and Haley each hold one share of stock, for which they paid cash; Mr. Leahy holds the rest of the stock, represented by \$400 cash, paid in, and the balance in a lease of the famous old Walnut Street theatre and fixtures.

At Lansing, Mich.:

THE SATIN GOLDFIBRE SCREENS, INC., Detroit, Mich.—Capital stock, \$9,000. Principal stockholders: Marcus L. Freud and Frank M. Duncan.

THE FIDELITY PICTURE COMPANY, Detroit, Mich.—To produce feature pictures. Capital stock, \$50,000, most of which is being offered to the public at \$10 per share, par value. Officers of the company are Frank W. Packer, president; Harriet E. Mills, vice-president, and E. E. Englehardt, secretary.

At Nashville, Tenn.:

OVCOA MOTION PICTURE CORPORATION of Nashville.—Capital stock, \$100,000. Incorporators: Harry F. Green, W. H. Hoaser, John Trotwood Moore, A. P. Foster, Alfred H. Williams, J. C. Collins, L. M. Hitt, Jas. M. Frank, Joseph W. Byrns, Harry S. Stokes, E. H. Parker, Jos. J. Roach, Richard B. Herzer, T. T. McCarthy, A. G. Brandau, W. H. Wassman, Alfred Levine, E. E. French, S. F. Wilson, Jos. C. Higgins, W. C. Cherry, Tom C. Rye, Aaron Bergeda, F. A. Sullivan. To photograph special events and make motion pictures and making pictures for the initiation of K. P. candidates.

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"THEIR SINFUL INFLUENCE," A SELIG DIAMOND SPECIAL IN THREE APPEALING ACTS, RELEASED THURSDAY, NOV. 4TH, PRESENTS CAPTIVATING BESSIE EYTON IN A DRAMA BASED ON SINS OF SOCIETY.—"THE FLASHLIGHT," A SMASHING TWO PART ORIENTAL DRAMA, WRITTEN BY JAMES OLIVER CURWOOD, AND RELEASED MONDAY, NOV. 1ST, PRESENTS FOR THE FIRST TIME ON ANY SCREEN, A HERD OF ELEPHANTS IN BATTLE ARRAY.—"ATHLETIC AMBITIONS," A SELIG WESTERN COMEDY WITH TOM MIX, RELEASED TUESDAY, NOV. 2nd.—"THE LOST MESSENGER," A SELIG JUNGLE-ZOO DRAMA IN ONE REEL, RELEASED SATURDAY, NOV. 6TH, FEATURES PRETTY VIVIAN REED IN A SUCCESSION OF THRILLS, NOT THE LEAST BEING A DESPERATE COMBAT BETWEEN A TRAINER AND AN AFRICAN LION.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, October 25, 1915.

BIOGRAPH—Arline's Chauffeur, D., 1000.....	19266
ESSANAY—The Destroyer, D., 3000.....	19274
KALEM—The Net of Deceit, D., 3000.....	19267
GEORGE KLEINE—The Price of Ambition, D., 2000..	19278
LUBIN—The Inevitable Penalty, D., 1000.....	19277
SELIG—Shoo Fly, C., 2000 (Second of the Chronicles of Bloom Center)	19270
*SELIG—Hearst-Selig News Pictorial, No. 85, N., 1000.	19273
VITAGRAPH—The Prince in Disguise, C., 1000.....	19272

Tuesday, October 26, 1915.

BIOGRAPH—A Mystery of the Mountains, D., 2000...	19288
ESSANAY—Miss Freckles, D., 2000.....	19280
KALEM—The Knaves and the Knight, C., 1000.....	19287
LUBIN—Playing in Tough Luck, C., 1000.....	19286
SELIG—The Race for a Gold Mine, D., 1000.....	19282
VITAGRAPH—To Cherish and Protect, D., 3000.....	19283

Wednesday, October 27, 1915.

BIOGRAPH—Harvest, D., 3000.....	19300
EDISON—The Seventh Day, C., 1000.....	19290
ESSANAY—Dreamy Dud (Up in the Air) Cartoon...	19293
KALEM—By Whose Hand? D., 2000.....	19291
KNICKERBOCKER STAR FEATURES—The Morning After, C., 3000	19297
LUBIN—The Man of God, D., 2000.....	19295
VITAGRAPH—Itsky, the Inventor, C., 1000.....	19294

Thursday, October 28, 1915.

BIOGRAPH—A Trick of Fate, D., 1000.....	19303
ESSANAY—Fun at a Ball Game, West. C.; 1000.....	19304
LUBIN—The Strange Unknown, D., 3000.....	19305
MINA—Kidding the Goats, C., and A Matter of Form, C., Split Reel.....	19310
*SELIG—Hearst-Selig News Pictorial, No. 86, N., 1000.	19309
VITAGRAPH—The Unforgiven, D., 1000.....	19308

Friday, October 29, 1915.

BIOGRAPH—The Coming of Angelo, D. (Reissue), 1000	19319
EDISON—The Mystery of Room 13, D., 4000.....	19311
ESSANAY—Broncho Billy's Cowardly Brother, D., 1000	19315
KALEM—When Appearances Deceive, D., 1000 (First of "The Ventures of Marguerite" Series).....	19316
LUBIN—The Wonder Cloth, D., 1000.....	19318
VITAGRAPH—A Case of Eugenics, C., 1000.....	19317

Saturday, October 30, 1915.

BIOGRAPH—The Sheriff's Trap, D., 1000.....	19328
ESSANAY—The Lighthouse by the Sea, D., 3000.....	19321
EDISON—Niagara Falls, Scenic; Yardville Folks, Ed..	19320
KALEM—Rescue of the Brakeman's Children, D. (An Episode of the H. of H. Series), 1000.....	19327
LUBIN—His Body-Guard, C., 1000.....	19324
SELIG—When California Was Wild (Animal D.), 1000.	19329
VITAGRAPH—The Shabbies, Com.-D., 2000.....	19325

RELEASES OF THE WEEK AFTER

Monday, November 1, 1915.

ESSANAY—Fifty-Fifty, D., 3000.....	
KALEM—The Coquette, D., 4000.....	
LUBIN—The Sacred Bracelet, D., 1000.....	
*SELIG—Hearst-Selig News Pictorial, No. 87, N., 1000.	
SELIG—The Flashlight, D., 2000.....	
VITAGRAPH—Between Two Fires, C., 1000.....	

Tuesday, November 2, 1915.

BIOGRAPH—Between Father and Son, D., 2000.....	
ESSANAY—Despair, D., 3000.....	
KALEM—Diana of the Farm, C., 1000.....	
LUBIN—Up Against It, C., 1000.....	
SELIG—Athletic Ambitions, C., 1000.....	
VITAGRAPH—The Sultan of Zulon, C., 2000.....	

Wednesday, November 3, 1915.

BIOGRAPH—Dora Thorne, D., 4000.....	
ESSANAY—The Fable of "The Escape of Arthur and the Salvation of Herbert," C., 1000.....	
KALEM—The Sign of the Broken Shackles, D., 2000...	
EDISON—The Parson Button Matcher, C., 1000.....	
LUBIN—A Western Governor's Humanity, D., 3000...	
VITAGRAPH—A Family Picnic, C., 1000.....	

Thursday, November 4, 1915.

BIOGRAPH—The Passing Storm, D., 1000.....	
ESSANAY—The Night That Sophia Graduated, C., 1000	
LUBIN—When War Threatened, D., 2000.....	
MINA—The False Hair, C., 1000.....	
*SELIG—Hearst-Selig News Pictorial, No. 88, N., 1000.	
SELIG—Their Sinful Influence, D., 3000.....	
VITAGRAPH—The Ebony Casket, C., 1000.....	

Friday, November 5, 1915.

BIOGRAPH—The Musketeers of Pig Alley, D. (Reissue)	
ESSANAY—Broncho Billy's Mexican Wife, W. D., 1000	
EDISON—Friend Wilson's Daughter, D., 3000.....	
KALEM—The Rogue Syndicate (Second of The Ventures of Marguerite Series), D., 1000.....	
LUBIN—The Urchin, D., 1000.....	
VITAGRAPH—Beautiful Thoughts, C., 1000.....	

Saturday, November 6, 1915.

EDISON—Waifs of the Sea, D., 1000.....	
ESSANAY—On the Little Mill Trace, D., 2000.....	
KALEM—Danger Ahead! D. (An Episode of the H. of H. Series), 1000	
LUBIN—The Cellar Spy, C., 1000.....	
SELIG—The Lost Messenger, D., 1000.....	
VITAGRAPH—Anselo Lee, D., 3000.....	

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

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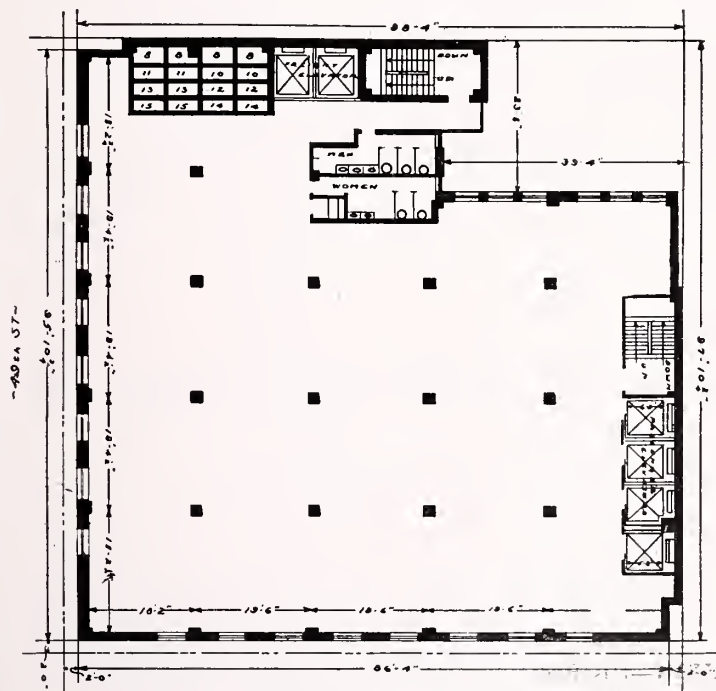
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Calendar of Current and Coming Releases

MUTUAL PROGRAM RELEASES OF NEXT WEEK

Monday, October 25, 1915.

AMERICAN—Out of the Ashes, D., 2000..... 04068
FALSTAFF—Tillie the Terrible Typist, C., 1000..... 04070
NOVELTY—Hobo Nerve, C., 1000..... 04071

Tuesday, October 26, 1915.

THANHOUSER—The Conscience of Juror No. 10, D.,
2000..... 04072
GAUMONT—See America First, No. 7, Scenic, and
Keeping Up with the Joneses, Cart..... 04074
BEAUTY—Touring with Tillie, C., 1000..... 04075

Wednesday, October 27, 1915.

CENTAUR—The Blood of Our Brothers, D., 3000..... 04076
NOVELTY—Love and Artillery, C., 1000..... 04079

Thursday, October 28, 1915.

CENTAUR—The White King of the Zaras, D., 2000... 04080
FALSTAFF—The Soap Suds Star, C., 1000..... 04082
MUTUAL—Mutual Weekly No. 43, N., 1000..... 04083

Friday, October 29, 1915.

MUSTANG—Playing for High Stakes, D., 2000..... 04084
AMERICAN—The Smuggler's Cave, D., 1000..... 04086
CUB—Jerry to the Rescue, C., 1000..... 04087

Saturday, October 30, 1915.

CLIPPER—The Idol, D., 3000..... 04088
BEAUTY—An Auto Bungalow Fracas, C., 1000..... 04091

Sunday, October 31, 1915.

RELIANCE—The Feud, D., 2000..... 04092
CASINO—Zabisky's Waterloo, C., 1000..... 04094
THANHOUSER—The Fisherman, D., 1000..... 04095

RELEASES OF THE WEEK AFTER

Monday, November 1, 1915.

AMERICAN—The Wasp, D., 2000..... 04096
FALSTAFF—Freddie the Fake Fisherman, C., 1000... 04098
NOVELTY—Putting Papa to Sleep, C., 1000..... 04099

Tuesday, November 2, 1915.

THANHOUSER—The Commuted Sentence, D., 2000.. 04100
GAUMONT—See America First, No. 8, and Keeping Up
with the Joneses, Cartoon, Split Reel..... 04102
BEAUTY—One to the Minute, C., 1000..... 04103

Wednesday, November 3, 1915.

RIALTO—The Devil's Darling, D., 3000..... 04104
NOVELTY—The Fortune Hunters, C., 1000..... 04107

Thursday, November 4, 1915.

CENTAUR—When Avarice Rules, D., 2000..... 04108
FALSTAFF—"Clarissa's" Charming Calf, C., 1000.... 04110
MUTUAL—Mutual Weekly No. 44, N., 1000..... 04111

Friday, November 5, 1915.

MUSTANG—The Trail of the Serpent, D., 2000..... 04112
AMERICAN—On Secret Service, D., 1000..... 04114
CUB—Who's Who, C., 1000..... 04115

Saturday, November 6, 1915.

THANOPLAY—Mr. Meeson's Will, D., 3000..... 04116
BEAUTY—Billy Van Deusen's Campaign, C., 1000.... 04119

Sunday, November 7, 1915.

RELIANCE—The Law of Duty, D., 2000..... 04120
CASINO—Does It Pay to Advertise? C., 1000..... 04122
THANHOUSER—Mistake of Mammy Lou, D., 1000... 04123

UNIVERSAL PROGRAM RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode No. 19), D., 2000..... 0937

Monday, October 25, 1915.

BROADWAY UNIVERSAL FEATURE—The College
Orphan, D., 6000..... 0922
NESTOR—An Heiress for Two, C., 1000..... 0923

Tuesday, October 26, 1915.

GOLD SEAL—No Release This Week.....
REX—The Millionaire Paupers, D., 3000..... 0924
IMP—By Return Male, C., 1000..... 0925

Wednesday, October 27, 1915.

VICTOR—A Life at Stake, W. D., 2000..... 0926
L-KO—Tears and Sunshine, C., 1000..... 0927
ANIMATED WEEKLY—Weekly No. 190..... 0928

Thursday, October 28, 1915.

LAEMMLE—No Release This Week.....
BIG U—The Flag of Fortune, D., 2000..... 0929
POWERS—Lady Baffles and Detective Duck in the Lost
Roll, C., 1000..... 0930

Friday, October 29, 1915.

IMP—The Craters of Fire, D., 3000..... 0931
NESTOR—The Frame-Up on Dad, C., 1000..... 0932

Saturday, October 30, 1915.

BISON—The Superior Claim, D., 3000..... 0933
JOKER—A Day at Midland Beach, C., 1000..... 0934

Sunday, October 31, 1915.

POWERS—The Man from Argentine, D., 2000..... 0935
L-KO—Father's First Murder, C., 1000..... 0936

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin
(Episode 20), D., 2000..... 0953

Monday, November 1, 1915.

BROADWAY UNIVERSAL FEATURE—The Long
Chance, D., 6000..... 0938
NESTOR—A Circumstantial Scandal, C., 1000..... 0939

Tuesday, November 2, 1915.

GOLD SEAL—The Measure of Leon Dubray, D., 3000.. 0940
IMP—When Beauty Butts In, C., 1000..... 0941

Wednesday, November 3, 1915.

L-KO—The Idle Rich, C., 2000..... 0942
ANIMATED WEEKLY—Weekly No. 191..... 0943

Thursday, November 4, 1915.

LAEMMLE—A White Feather Volunteer, D., 2000.... 0944
BIG U—The Markswoman, D., 1000..... 0945
POWERS—The Thinking Cockatoos, Vaud., and Insect
Celebrities, Ed. 0946

Friday, November 5, 1915.

IMP—The Reward, D., 3000..... 0947
NESTOR—Father's Helping Hand, C., 1000..... 0948

Saturday, November 6, 1915.

BISON—The Mettle of Jerry, D., 2000..... 0949
JOKER—Title Not Decided..... 0950

Sunday, November 7, 1915.

REX—Such a Princess, Juv. D., 3000..... 0951
L-KO—Cupid and the Scrub Lady, C., 1000..... 0952



RELEASED OCT. 27.
THAT THREE REEL SCREAM

The Morning After



Featuring



Smiling Bill Parsons

SUPPORTED BY A CAPABLE CAST INCLUDING CONSTANCE JOHNSON, RENA ROGERS, RUSS POWELL AND OTHER FUN MAKERS. GOOD FEATURE COMEDIES ARE SCARCE INDEED BUT KNICKERBOCKER STAR FEATURES HAVE SUCH A ONE IN "THE MORNING AFTER." THIS IS HIGH CLASS, REFINED COMEDY RIGHT UP TO THE KNICKERBOCKER STANDARD OF—

STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

**GENERAL FILM COMPANY
REGULAR PROGRAM**



Knickerbocker Star Features
NEW YORK



RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of October 11, 1915.

The Blind Music Master, D., 2000.....Santa Barbara
Love's Old Sweet Song, D., 2000.....Ramona
Highest Bidder, D., 2000.....Empire
The Movie Nut, C., 2000.....Banner
Nolan's Wooing, C., 1000.....Liberty
Meshes of Fate, D., 1000.....Federal
Too Much Elixir of Life, C., 1000.....Alhambra
Joe's Devotion, C., 1000.....Navajo

Week of October 18, 1915.

The Misleading Clue, D., 2000.....Santa Barbara
For the Honor of Bar X, D., 2000.....Ramona
Saved from Disgrace, D., 2000.....Empire
Double Reward, D., 2000.....Navajo
Mistakes Will Happen, C., 1000.....Federal
You Never Can Tell, C., 1000.....Banner
In Wrong, C., 1000.....Atlas
All on Account of a Doughnut, C., 1000.....Alhambra

WEEK OF OCTOBER 25, 1915

The Plaid Coat, Com. D., 1000.....Banner
Love's Old Sweet Song, D., 2000.....Deer
Shot in the Afternoon, C., 1000.....Associated
The Reckoning, D., 3000.....Ramona
Breaking Into Society, C., 1000.....Santa Barbara
O'Hara of the Mounted, D., 2000.....Federal
The Paradoxical Burglar, Com. D., 1000.....Alhambra
Shot at Sunrise, C., 1000.....Monty

GENERAL FILM PROGRAM

BIOGRAPH

10-11. Jealousy's Fools, D.....1000
10-12. Blow for Blow, D.....2000
10-13. Serge Panine, D.....3000
10-14. The Dawn of Courage.....1000
10-15. Pippa Passes (Re-issue), D.....1000
10-16. The Inevitable, D.....1000
10-18. Bad Money, D.....1000
10-19. His Hand and Seal, D.....2000
10-21. The Vulture, D.....1000
10-22. Brute Force (Re-issue), D.....2000
10-23. The Banker and the Thief, D.....1000
10-25. Arline's Chauffeur, D.....1000
10-26. A Mystery of the Mountains, D.....2000
10-27. Harvest, D.....3000
10-28. A Trick of Fate, D.....3000
10-20. The Coming of Angelo, (Re-issue), D.1000
10-30. The Sheriff's Trap, D.....1000

EDISON

10-13. The Widow's Breezy Suit, C.....1000
10-15. Gladiola, D.....4000
10-16. The Little Saleslady, D.....1000
10-20. Cartoons in the Country, Cart. C.....1000
10-22. The Land of Adventure, D.....3000
10-23. The Broken Word, D.....1000
10-27. The Seventh Day, C.....1000
10-29. The Mystery of Room 13, D.....4000
10-30. Niagara Falls, Sc., and Yardville
Folks, Ed. Split reel

ESSANAY

10-11. The Village Homestead, D.....3000
10-12. The Great Deceit, D.....2000
10-13. The Animated Nooz Pictorial, Cart.
C., and Scenic.....Split reel
10-14. All Stuck Up, C.....1000
10-15. Broncho Billy's Parents, W. D.....1000
10-16. The Reaping, D.....3000
10-18. Inheritance, D.....3000
10-19. The Outer Edge, D.....3000
10-20. The Fable of "The Sorrows of the
Unemployed and the Danger of
Changing from Bill to Harold," C.1000
10-21. When Snakeville Struck Oil.....1000
10-22. Broncho Billy Evens Matters, W. D.1000
10-23. The Spider, D.....2000

KALEM

10-9. The Water Tank Plot, D. (Episode
No. 48 of H. of H. Series).....1000
10-11. The Dancing Doll, D.....3000
10-12. Queering Cupid, C.....1000
10-13. Voices in the Dark, D.....2000
10-15. The Law at Silver Camp, D.....2000
10-16. A Test of Courage (Episode No. 49 of
the H. of H. series), D.....1000
10-18. The Apaches of Paris, D.....4000
10-19. Adam's Ancestors, B. C.....1000
10-20. The Man in Hiding, D.....2000

10-23. A Mile a Minute (Episode No. 50 of
the H. of H. series), D.....1000
10-25. The Net of Deceit, D.....3000
10-26. The Knaves and the Knight, C.....1000
10-27. By Whose Hand, D.....2000
10-30. Rescue of the Brakemen's Children
(Episode No. 51 of H. of H.
series), D.....1000

GEORGE KLEINE

9-20. A Woman's Mistake, D.....2000
9-27. The Mysterious Visitor, D.....2000
10-4. The Fashion Shop, D.....2000
10-11. Wilful Peggy, D.....2000
10-18. The Village Outcast, D.....2000
10-25. The Price of Ambition, D.....2000

KNICKERBOCKER STAR FEATURES

8-18. Capital Punishment, D.....3000
9-1. Nancv of Stony Isle, D.....3000
9-15. The Purple Night, D.....3000
9-29. The Girl from Tim's Place, D.....3000
10-13. The Dragon's Claw, D.....3000
10-27. The Morning After, C.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News
Pictorial, Kalem, Geo. Kleine, Selig, Vita-
graph.
Tuesday—Biograph, Essanay, Lubin, Selig,
Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin,
Selig, Vitagraph, Knickerbocker Star Fea-
tures E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig
News Pictorial, Lubin, Mina, Selig, Vita-
graph.
Friday—Biograph, Edison, Essanay, Kalem,
Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem,
Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanouser, Gaumont (Cart. and
Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and
Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mus-
tang, and Beauty.
Sunday—Reliance, Casino, Thanouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

10-7. The Telegrapher's Peril, D.....2000
10-8. The Son, D.....1000
10-9. Think of the Money, C.....1000
10-11. The Emerald God, D.....1000
10-12. Romance of a Beanery, C.....1000
10-13. The Steadfast, D.....2000
10-14. Nan o' the Backwoods, D.....3000
10-15. Belle of Barnegat, D.....1000
10-16. The Price of Pies, C.....1000
10-18. The Lonely Fisherman, D.....1000
10-19. Cutting Down Expenses, C.....1000
10-20. Nell of the Dance Hall, D.....3000
10-21. When Youth Is Ambitious, D.....2000
10-22. A Woman Reclaimed, D.....1000
10-23. Playing Horse, C.....1000
10-25. The Inevitable Penalty, D.....1000
10-26. Playing in Tough Luck, C.....1000
10-27. The Man of God, D.....2000
10-28. The Strange Unknown, D.....2000
10-29. The Wonder Cloth, D.....1000
10-30. His Body Guard, C.....1000

MINA

8-12. Dr. Cupid, C.....1000
8-19. A Case of Limburger, C.....1000
8-26. How Wifey Won Out, C.....1000
9-23. When Husbands Go to War, C.....1000
9-30. Why the Boarders Left, C.....1000
10-7. The Honeymoon Roll, C.....1000
10-14. Alone in the City of Sighs and
Tears, C.....1000
10-21. Beached and Bleached, C.....1000
10-28. Kidding the Goats, C.....1000

HEARST-SELIG NEWS PICTORIAL Issued every Monday and Thursday. SELIG

10-5. The Girl and the Mail Bag, D.....1000
10-7. The Bridge of Time, D.....3000
10-9. The Tiger Slayer, D.....1000
10-11. The Sculptor's Model, D.....2000
10-12. The Foreman's Choice, D.....1000
10-16. In the Midst of African Wilds, D.....1000
10-18. The Brave Deserve the Fair, D.....2000
10-19. The Stagecoach Guard, D.....1000
10-21. The Chronicles of Bloom Center, series
No. 1, The Landing of the Hose
Reel, D.....3000
10-23. In Leopard Land, D.....1000
10-25. The Chronicles of Bloom Center, No.
2, "Shoo Fly," C.....2000
10-26. The Race for a Gold Mine, W. D.....1000
10-30. When California Was Wild, D.....1000

VITAGRAPH

10-8. Miss Sticky-Moufie-Kiss, C.....1000
10-9. Youth, D.....3000
10-11. The Lure of a Widow, C.....1000
10-12. Lillian's Husbands, C.....3000
10-13. On with the Dance, C.....1000
10-14. The Third Party, D.....1000
10-15. How John Came Home, C.....1000
10-16. The Ruling Power, D.....3000
10-18. Quits, C.....1000
10-19. The Gods Redeem, D.....2000
10-20. Brown's Summer Boarders, C.....1000
10-20. To Cherish and Protect, D.....3000
10-21. On the Turn of a Card, D.....1000
10-22. A Safe Investment, C.....1000
10-23. The Woman in the Box, D.....2000
10-25. The Prince in Disguise, C.....1000
10-27. Itsy, the Inventor, C.....1000
10-28. The Unforgiven, D.....1000
10-29. A Case of Eugenics, C.....1000
10-30. The Shabbies, C. D.....2000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

MUTUAL FILM PROGRAM

AMERICAN

9-17. The Little Lady Next Door, D.....1000
9-18. The Great Question, D.....3000
9-20. The Barren Gain, D.....1000
9-24. It Was Like This, D.....1000
9-27. The Terror of the Mountains, D.....2000
10-1. Hearts in Shadow, D.....1000
10-4. Just as It Happened, D.....2000
10-8. The Sting of It, D.....1000
10-11. Let There Be Light, D.....2000
10-15. Profit from Loss, D.....1000
10-18. The Blot on the Shield, D.....2000
10-22. Visitors and Visitees, D.....1000

BEAUTY

9-25. Cats, Cash and a Cook Book, C.....1000
9-28. Love, Mumps and Bumps, C.....1000
10-2. Mixed Males, C.....1000
10-5. Mother's Busy Week.....1000
10-9. Curing Father.....1000
10-12. Billy—the Hill Billy.....1000
10-16. Aided by the Movies.....1000
10-19. Alias James, Chauffeur.....1000
10-20. Deserted at the Auto.....1000

CASINO

10-17. Ethel's Romeo, C.....1000
10-24. The Reformer, C.....1000
10-31. Zabsky's Waterloo, C.....1000

CENTAUR

9-16. The Rajah's Sacrifice, D.....2000
9-23. The Woman, the Lion and the Man, D.2000
9-29. The Protest, D.....3000
9-30. Stanley's Search for the Hidden City,
D.....2000
10-14. Stanley's Close Call.....2000
10-21. Vindication.....2000

CLIPPER

10-9. Pardoned, D.....3000
10-30. The Idol, D.....3000
9-18. The Great Question, D.....3000

CUB

9-9. Jerry and the Gunman, C.....1000
9-17. The Knockout, C.....1000
9-24. The Treasure Box, C.....1000
10-1. The Oriental Spasm, C.....1000
10-8. A Change of Luck, C.....1000
10-15. Taking a Chance.....1000
10-21. The Little Detective.....1000

Who Are They?



They'll Put **VIM** in Your Program

RELEASE DATES FOR READY REFERENCE

ECLAIR

- 9—9. Brand Blotters, D.....2000
10—1. The Fool's Heart, D.....2000

FALSTAFF

- 9—27. Gustave Gehhard's Gutter Band, C.....1000
9—30. A Perplexing Pickle Puzzle, C.....1000
10—4. Cousin Clara's Cook Book.....1000
10—7. Dicky's Demon Dachshund, C.....1000
10—11. Capers of College Chaps, C.....1000
10—14. Bing Bang Brothers, C.....1000
10—18. Busted But Benevolent, C.....1000
10—21. Hattie the Hair Heiress, C.....1000
10—25. Tillie the Terrible Typist, C.....1000
10—28. The Soap Suds Star, C.....1000

GAUMONT

- 10—3. His Lordship's Dilemma, C.....1000
10—5. Seeing America First, Sc., and Keeping Up with the Joneses, Cart. C. Split Reel
10—7. In Leash, D.....2000
10—12. Seeing America First, Sc., and Keeping Up with the Joneses, Cart. C. Split Reel
10—19. Seeing America First, Sc., and Keeping Up with the Joneses, Cart. C. Split Reel
10—26. Seeing America First, Sc., and Keeping Up with the Joneses, Cart. C. Split Reel

MAJESTIC

- 8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9—5. Her Oath of Vengeance, D.....2000
9—7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUSTANG

- 10—15. Two Spot Joe, D.....2000
10—22. The Sheriff of Willow Creek, D.....2000
10—23. Buck's Lady Friends, D.....3000
10—29. Playing for High Stakes, D.....2000

MUTUAL

- 9—26. Kidnapped at the Church, C.....1000
9—29. Love's Strategy, C.....1000
10—6. Just Like His Wife, C.....1000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

- 10—11. Miss Till's Big Feet, C.....1000
10—13. Gold Bricking Cupid, C.....1000
10—18. Rip Van Winkle Badly Ripped, C.....1000
10—20. You Can't Beat It, C.....1000
10—25. Hobo Nerve, C.....1000
10—27. Love and Artillery, C.....1000

RELIANCE

- 9—8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—15. The Dark Horse, D.....1000
9—19. The Doll House Mystery, D.....2000
9—26. Merely Players, D.....2000
10—3. As in Days of Old, D.....1000
10—10. Queen of the Band, D.....2000
10—13. The Bread Line, D.....3000
10—17. The Ever-Loving Isle, D.....2000
10—24. The Penalty, D.....2000
10—31. The Feud, D.....2000

RIALTO

- 9—22. The House with Nobody In It, D.....3000
10—6. Sunshine and Tempest, D.....3000
10—20. The Card Players, D.....3000

RODEO

- 8—9. Aunt Matilda Outfitted, C.....1000
9—1. The Leap for Life, D.....2000

THANHOUSER

- 9—26. The Miracle, D.....1000
9—28. The Road to Fame, D.....2000
10—3. The Mystery of Eagle's Cliff, D.....1000
10—5. The Light on the Reef, D.....2000
10—10. The Has-Been, D.....1000
10—12. The Scoop at Belleville, C.....2000
10—17. John T. Rocks and the Flivver, C. D.....1000
10—19. The Spirit of Audubon, D.....2000
10—24. At the Patrician's Club, D.....1000
10—26. The Conscience of Juror No. 10, D.....2000
10—31. The Fisherwoman, D.....1000

THANOPLAY

- 10—15. The Long Arm of the Secret Service, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.
Week of September 27.

- The Lost Secret, D., 2000.....Balboa
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 8, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000.....Panama Films
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

Week of October 4.

- New Adventure of Wallingford, C., 2000.....Pathé
Fresh from the Farm, C., 1000.....Phunphilms
Picturesque Zeeland (Holland), Col. Sc., and Alter of Heaven (Pekin, China), Sc., Split
Neal of the Navy, No. 6, D., 2000.....Panama
The Closing Net, D., 5000.....G. R. P.
Pretty Rough on Auntie, C., 1000.....Starlight

Week of October 11.

- New Adventure of Wallingford, No. 2, C., 2000.....Pathé
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 9, Ed., Split.....Pathé
Neal of the Navy, No. 7, D., 2000.....Panama
John Gayde's Honor, D., 5000.....G. R. P.
Wilful Wallops for Wealth, C., 1000.....Starlight

Week of October 18.

- New Adventures of Wallingford, No. 3, C., 2000.....Pathé
Geithorn, the Rustic Venice, Col., and How Winter Flowers Bloom, Sc., Ed., Split.....Globe
Neal of the Navy, No. 8, D., 2000.....Panama
An Affair of Three Nations, D., 5000.....G. R. P.
Fatty's Fatal Fun, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

- 8—26. The Mystery of the Tapestry Room, D.....3000
8—29. The Valley of Regeneration, D.....2000
9—2. Tam O'Shanter, D.....3000
9—9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—23. No Release this week.
9—30. The Sheriff of Red Rock Gulch, D.....2000
10—7. The \$50,000 Jewel Theft, D.....2000
10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000

BISON

- 9—11. In the Sunset Country, D.....3000
9—18. The Surrender, D.....3000
9—25. A Message for Help, D.....2000
10—2. The Ghost Wagon, D.....3000
10—9. The Queen of Jungle Land, D.....3000
10—16. The Yellow Star, D.....3000
10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000

BROADWAY UNIVERSAL FEATURES

- 9—6. A Little Brother of the Rich, D.....5000
9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000
9—27. Judge Not; or The Woman of Mona Diggins, D.....6000
10—4. Fatherhood, D.....4000
10—11. The Man of Shame, D.....5000
10—18. The Campbells Are Coming, D.....4000
10—25. The College Orphan, D.....6000

GOLD SEAL

- 8—31. Misjudged, D.....3000
9—7. The Deceivers, D.....2000
9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000
10—5. The Silent Battle, D.....3000
10—12. The Kiss of Dishonor, D.....2000
10—19. The Fair God of Sun Island, D.....3000
10—26. No release this day.

IMP

- 9—21. His Home Coming, C.....1000
9—24. When the Call Came, D.....2000
9—28. Billy's College Job, C.....1000
9—29. An All-Around Mistake, C.....2000
10—1. The Wolf of Deht, D.....4000

- 10—5. The Unnecessary Sex, C.....1000
10—12. Rashful Glen, C.....1000
10—15. No release.
10—19. No release.
10—22. The Meddler, D.....2000
10—26. By Return Male, C.....1000
10—29. The Craters of Fire, D.....3000

JOKER

- 8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9—4. When Hiram Went to the City, C.....1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C.....1000
9—25. He Couldn't Support His Wife, C.....1000
10—2. An Innocent Villain, C.....1000
10—9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. Title not decided.

LAEMMLE

- 9—2. The Eagle, D.....1000
9—9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000
9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
9—26. No Release this week.
10—3. Her Three Mothers, D.....3000
10—7. No release.
10—10. Marianna, D.....1000
10—14. The Girl of the Dance Hall, W. D.....3000

L-KO

- 9—29. Married on Credit, C.....1000
10—3. A Mortgage on His Daughter, C.....1000
10—10. A Bath House Tragedy, C.....2000
10—13. Under New Management, C.....2000
10—17. Does Flirting Pay?, C.....1000
10—20. Room and Board—a Dollar and a Half, C.....2000
10—24. Poor But Dishonest, C.....1000
10—27. Tears and Sunshine, C.....1000
10—31. Father's First Murder, C.....1000

NESTOR

- 9—13. Too Many Smiths, C.....1000
9—17. Molly's Malady, C.....1000
9—20. It Almost Happened, C.....1000
9—24. When Lizzie Went to Sea, C.....1000
9—27. Snatched from the Altar, C.....1000
10—4. When a Man's Fickle, C.....1000
10—8. Eddie's Little Love Affair, C.....1000
10—11. Some Fixer, C.....1000
10—15. And the Best Man Won, C.....1000
10—18. A One Cylinder Courtship, C.....1000
10—22. Almost a Knockout, C.....1000
10—25. An Heiress for Two, C.....1000
10—29. The Frame-Up on Dad, C.....1000

POWERS

- 10—7. The Acrobat's Dream, C.....1000
10—12. The Hero of the Gridiron, C.....1000
10—14. The Third Partner, D.....1000
10—14. Lady Babbles and Detective Duck in When the West Went Dry, C.....1000
10—16. The Vengeance of Guido, D.....1000
10—21. The Prankful Ponies, Vaud. Act. and Insect Oddities, Ed.....Split reel
10—23. A Pure Gold Partner, D.....1000
10—28. Lady Babbles and Detective Duck in The Lost Roll, C.....1000
10—31. The Man from Argentine, D.....2000

REX

- 9—14. How Early Saved the Farm, D., and From Frau to Spalato, Ed.....Split reel
9—16. Joe Martin Turns 'Em Loose, Animal C.....2000
9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis, D.....3000
10—8. The House with the Drawn Shades, D.....2000
10—10. Alas and Alack, D.....1000
10—17. A Mother's Atonement, D.....3000
10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000

VICTOR

- 9—1. For Professional Reasons, D.....2000
9—3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000
10—6. The Woman Who Lied.....4000
10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000



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10—4. Sin.....	5 reels
10—11. The Little Gipsy.....	5 reels
10—18. The Soul of Broadway.....	5 reels
10—25. The Family Stain.....	5 reels
11—1. Carmen.....	6 reels
11—8. The Blindness of Devotion.....	5 reels
11—15. A Woman's Past.....	5 reels

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9—8. The Money Master.....	5 reels
9—15. The Fixer.....	5 reels
10—20. The Green Cloak.....	5 reels
11—3. The Sentimental Lady.....	5 reels
11—17. The Politicians.....	5 reels

EDISON

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10—13. The Magic Skin.....	5 reels
11—10. Children of Eve.....	5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

8—16. A Royal Family.....	5 reels
9—27. An Enemy to Society.....	5 reels

POPULAR PLAYS & PLAYERS

8—9. Vampire.....	5 reels
8—30. Her Great Match.....	5 reels
10—4. The Song of the Wage Slave.....	5 reels
10—25. My Madonna.....	5 reels

B. A. ROLFE PHOTOPLAYS, INC.

8—2. Sealed Valley.....	5 reels
8—23. When a Woman Loves.....	5 reels
9—6. The Soul of a Woman.....	5 reels
9—20. The Bridge or The Bigger Man.....	5 reels
10—11. Emmy of Stork's Nest.....	5 reels
10—18. The Final Judgment.....	5 reels
11—1. Tables Turned.....	5 reels
11—15. The Woman Pays.....	5 reels
11—22. One Million Dollars.....	5 reels

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9—13. The Silent Voice.....	5 reels
11—8. Pennington's Choice.....	5 reels

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37. The Wolf-Man (Reliance).....	4 reels
38. The Man from Oregon (American).....	5 reels
39. The House of a Thousand Scandals (American).....	4 reels
40. The Price of Her Silence (Thankouser).....	4 reels
41. Bred in the Bone (Reliance).....	4 reels
42. The Brink (N. Y. Motion).....	4 reels
43. The Miracle of Life (American).....	4 reels
44. His Wife (Thankouser).....	4 reels
45. The Seventh Noon (Mutual).....	4 reels

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9—2. The Incurable Dukane.....	5 reels
9—6. Esmeralda.....	5 reels
9—20. The White Pearl.....	5 reels
9—30. The Fatal Card.....	5 reels
10—4. Zaza.....	5 reels
10—7. The Girl of Yesterday.....	5 reels
10—11. The White Pearl.....	5 reels
10—28. The Masqueraders.....	5 reels
11—4. Still Waters, C. D.....	5 reels
11—8. Madame Butterfly, D.....	5 reels
11—11. The Mummy and the Humming Bird, D.....	5 reels
11—15. Bella Donna, D.....	5 reels
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9—23. 'Twas Ever Thus.....	5 reels
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9—9. Out of Darkness.....	5 reels
9—13. The Case of Becky.....	5 reels
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10—14. Blackbirds.....	5 reels
10—18. The Chorus Lady.....	5 reels
10—21. The Secret Sin.....	5 reels
11—1. Carmen, D.....	5 reels
11—18. Armstrong's Wife.....	5 reels
11—22. Chimmie Fadden Out West, C.....	4 reels

MOROSCO PHOTOPLAY COMPANY

8—26. Majesty of the Law.....	5 reels
9—16. Peer Gynt.....	5 reels
10—25. The Yankee Girl.....	5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....	5 reels
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TRIANGLE FILM CORPORATION

KAY-BEE-ENCE PRODUCTIONS

11—7. The Iron Strain (Dustin Farnum).....	5 reels
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FINE ARTS-GRIFFITH PRODUCTIONS

11—7. The Lamb (Douglas Fairbanks).....	5 reels
11—14. Old Heidelberg (Dorothy Gish).....	5 reels

KEYSTONE-SENNETT PRODUCTIONS

11—7. My Valet (Raymond Hitchcock).....	4 reels
11—7. A Game Old Knight (Charles Murray).....	2 reels
11—14. Stolen Magic (Raymond Hitchcock).....	2 reels
11—14. A Favorite Fool (Eddie Foy).....	2 reels

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VITAGRAPH

Week of	
8—23. The Wheels of Justice.....	4 parts
9—6. Mortmain.....	5 parts
9—20. Playing Dead.....	5 parts
10—4. Dust of Egypt.....	5 parts
10—18. The Man Who Couldn't Beat God.....	5 parts
11—1. The Turn of the Road.....	5 parts
11—15. Heights of Hazard.....	5 parts
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LUBIN

8—30. Ring Tailed Rhinoceros.....	4 parts
9—10. The Great Ruby.....	5 parts
9—20. Tillie's Tomato Surprise.....	6 parts
10—11. Valley of Lost Hope.....	5 parts
10—25. The Rights of Man.....	5 parts

SELIG

8—23. House of a Thousand Candles.....	5 parts
9—20. The Circular Staircase.....	5 parts
10—18. A Black Sheep.....	5 parts
11—15. Sweet Alyssum.....	5 parts

ESSANAY

8—16. A Bunch of Keys.....	5 parts
9—13. The Man Trail.....	6 parts
10—11. In the Palace of the King.....	6 parts
11—8. The Raven.....	5 parts

WORLD FILM CORPORATION

ARMSTRONG

9—27. The Lure of Woman.....	5 reels
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BLANEY

11—8. The Little Church Around the Corner.....	5 reels
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BRADY

9—6. The Imposter.....	5 reels
9—13. The Ivory Snuff Box.....	5 reels
10—11. The Family Cupboard.....	5 reels
11—29. The Sins of Society.....	5 reels

CALIFORNIA

10—25. Salvation Nell.....	5 reels
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EQUITABLE

9—20. Trilby.....	5 reels
9—27. The Master of the House.....	5 reels
10—4. The Price.....	5 reels
10—11. Blue Grass.....	5 reels
10—18. The Bludgeon.....	5 reels
10—25. Divorced.....	5 reels
11—1. The Better Woman.....	5 reels
11—8. Should a Wife Forgive.....	5 reels
11—15. The Cowardly Way.....	5 reels

RING LARDNER

9—6. Letters from Bugs to Gus, No. 9..	
9—13. Letters from Bugs to Gus, No. 10..	
9—20. Letters from Bugs to Gus, No. 11..	
9—27. Letters from Bugs to Gus, No. 12..	

SHUBERT

9—20. Evidence.....	5 reels
9—27. Little Mademoiselle.....	5 reels
10—3. The Flash of an Emerald.....	5 reels
10—18. The Heart of the Blue Ridge.....	5 reels
11—1. Bought.....	5 reels
11—15. A Butterfly on the Wheel.....	5 reels
11—22. The Code of the Mountains.....	5 reels

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ALL FEATURES BOOKING AGENCY

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CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....	5 reels
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CORT FILM CORPORATION

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COSMOFOTOFILM COMPANY

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Liberty Hall.....	3 parts
The Black Spot.....	4 reels
Victoria Cross.....	4 reels
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DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....	5 reels
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Through the Enemy's Lines.....	4 reels
The Evangelist (W. Pailander).....	4 reels
The Heart of Lady Elaine.....	4 reels

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Cabiria.....	
Treasure of the Louzats.....	4 parts
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IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....	5 reels
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July—Silver Threads Among the Gold.....	5 reels
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Sept.—An American Gentleman.....	5 reels
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Prohibition.....	5 parts
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PRESIDENT

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DRAMATIST

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Motion Tableau

The Famous Plays of
AUGUSTUS THOMAS
WITH NOTED ARTISTS

*An organization founded on experience
and financed by showmen.....*

*Its profits will not be divided among
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*It owns plays for three years releases
The most valuable collection in America.*

*Each production will be distinctive
without limit as to length.....*

*Each will be sold according to its
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A Stirring EDISON Feature "Friend Wilson's Daughter"

A drama of Revolutionary days, splendidly lived
by ROBERT BROWER, BIGELOW COOPER,
GERTRUDE McCOY and HAROLD MELTZER

"FRIEND WILSON'S DAUGHTER," this 3-act Feature, is unusual for interest in the suspense maintained. Not until the very end—that most desired quality of plays—do we guess how the heroic captain is going to escape apparently inevitable death as "a traitor" to his beloved cause. Next, the characterization, especially of Robert Brower as the stern old Quaker father; Bigelow Cooper as the hypocritical religious friend, doing one of the best characters of his career, and Harold

Meltzer, a new face and the hero, meeting his death like a soldier, are highly commendable. Gertrude McCoy, as the Quaker girl who would not be a Quaker in love, fits well. There is an atmosphere about this feature, which is quickened with fiery blood 'neath Quaker exteriors, which make it much more than "a costume play." It's something different and should go well, indeed, with every type of audience. Book it! Direction Langdon West. 3000 feet. Friday, November 5th.

Raymond McKee and Julian Reed
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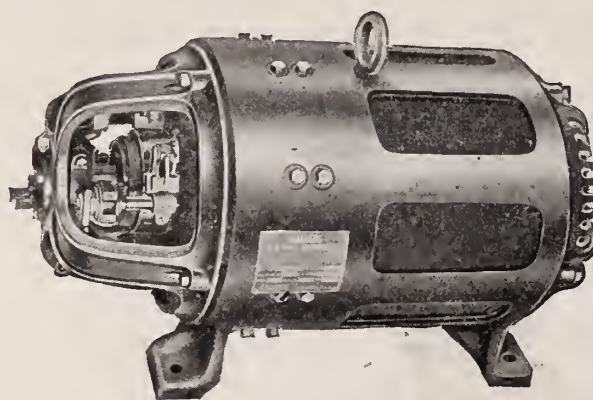
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(2) Arcs 30 to 35 amp.
each
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15 minutes



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(2) Ball bearings
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(2) Arcs 60 to 70 amp.
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IT FITS UNDER ANY MAKE MACHINE
IT DOES NOT USE A RHEOSTAT FOR ONE ARC
IT DOES NOT USE A FOUNDATION
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20-40 Amperes, 2 or 3 phase.....	\$189
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20-40 Amperes, single phase.....	\$219
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Above prices for 60 cycles, with control for 1 lamp. Prices on controls for extra lamps upon request.

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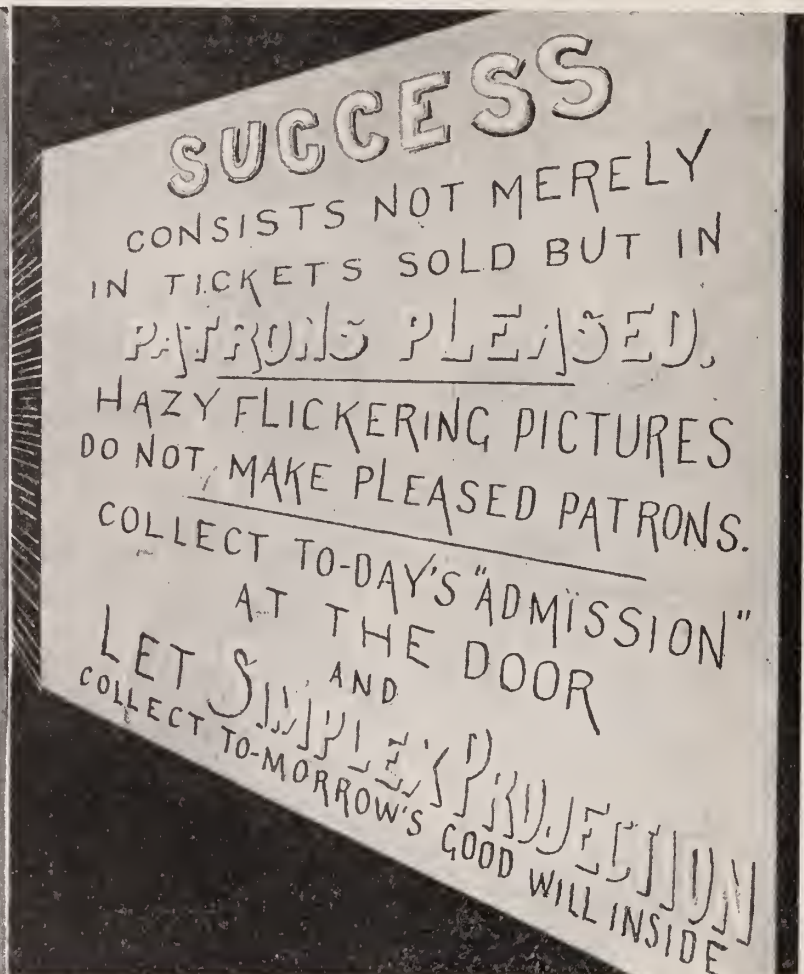
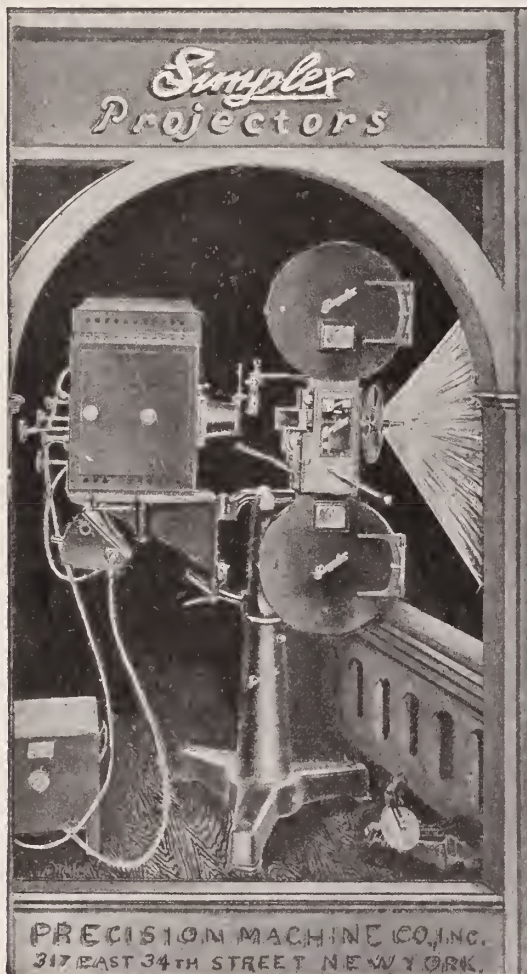
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PERPETUAL PROGRESS

is the PRICE of SUCCESS

Yesterday's First May Be To-Day's Back Number

SIMPLEX PROJECTOR—FIRST TO-DAY



Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT

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317 East 34th St. New York

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Accessory News

Section of Motion Picture News.

Everything for
Theatre, Ex-
change and Studio

Motion Picture Projection Simplified

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29—Suppose you were exhibiting pictures with a traveling road show, and for some reason a rheostat of only 25 or 30 ampere capacity could be had, and it was necessary for proper projection to have at least 50 to 60 amperes, what would you suggest?

hand, and it was constructed for 110 volts with a maximum of 30 amperes, I would under that condition remove the cover from the rheostat and place a contact for one of the wires in the center of the rheostat, and for the second contact I would use either one of the regular terminals, as illustrated in the accompanying diagram, Fig. 20.

From past experience and instruction we find that if the rheostat in question, when operated in the regular

Ans.—Suppose for illustration we take an ordinary 25 to 30 ampere wire coil rheostat such as originally furnished with the old type Power's and Motiograph machines, and this was the only kind of a rheostat on

in Fig. 22. The placing of the rheostat in the water will permit rapid dissipation of the heat from the wire, keeping the wire from burning out. You understand, of course, that the water will absorb this heat and will, if left unchanged in a small bucket of water, be brought to a boiling point. There is no harm in this because the main object of the water is to carry away the heat from the resistance coil, and as long as you put in enough water in the bucket or in the vessel to replenish the water which has been evaporated in the form of steam, you can continue the performance as long as you please. Of course, if it is convenient for you to put the rheostat in a bucket under a faucet, where the bucket may stand in a sink, it is all right to let the water flow slowly through the bucket, letting it spill over at the top. This will keep the rheostat quite cool.

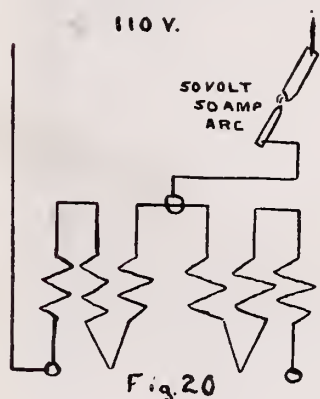


Fig. 20

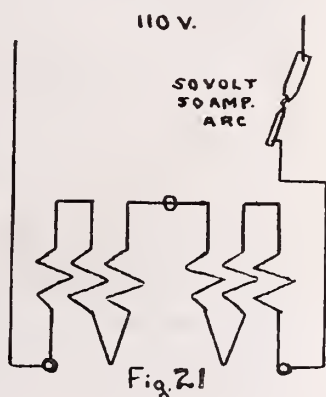


Fig. 21

way, as illustrated in Fig. 21, delivers 25 amperes with 110 volts on the line to an arc of 50 volt drop, the connection in Fig. 20, cutting out one-half of the resistance in series with the arc, would double the ampere flow. Now the question comes how long would the rheostat stand it to operate at double ampere flow.

You know that a rheostat could not be operated under this condition because within a few seconds' time the coil would be red hot and would soon burn out. Now, we resort to a "trick in the trade," and take the entire rheostat as operated in Fig. 20, and put it in a bucket or other vessel containing water, as illustrated

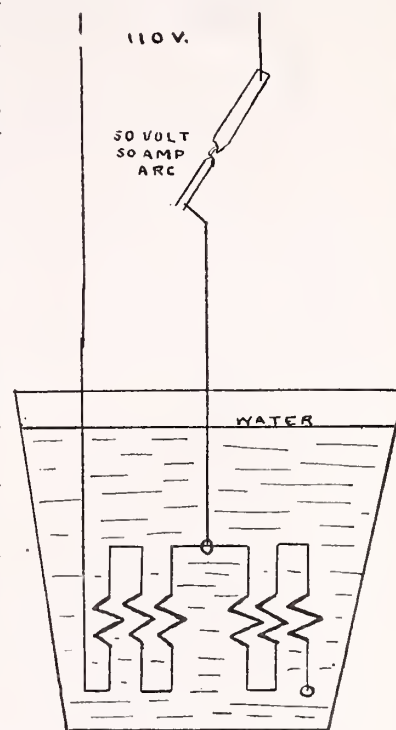


Fig. 22

30—Isn't it a fact that water conducts electricity and it would therefore ground the rheostat which would be partially or entirely short circuited?

Ans.—No, water is a good insulator, when it is in its normal or fairly pure state. Only water which has been diluted by various substances or chemicals is a conductor. It is a fact that electric water heaters are constructed on the principle suggested above, wherein the resistance wire is put in direct contact with the water so as to allow rapid absorption of the heat, and these devices have in many instances proven very valuable and satisfactory, and the only point against an electric water heater as a practical every day proposition is the expense for cur-

rent, but in a moving picture machine installation, we have to dissipate the energy anyway in a rheostat using up the difference between the line voltage and the arc voltage of 50 to 55 volts in the rheostat, the waste of the energy in heating the water is merely changing it to heat water instead of heating air, and the only trou-

ble in handling a water colled rheostat lies in the fact that the water has to be replenished, and, of course, the ordinary rheostats, constructed of nickel-steel wire, would not last indefinitely, if always kept in water. However, for an emergency proposition, this method is all right and can be recommended.

Light-Flooding Is Best Illumination System

Effective Method Deluges a Theatre So that All Architectural Details Are Brought Out with Vividness, While Outside the White Zone an Electric Flash or a Still Sign Is Placed—Theatres Off the Main Channels Find Boom in This Anti-Dark Publicity

THERE has been great difficulty in the past in obtaining the proper lighting effect for theatres. The old method of outlining the house with lamps is not entirely satisfactory. New methods are being tried out with greater or lesser effect. One of the most effective methods which is described below floods the house with light so that every architectural detail is brought out, while outside the light flooded field are placed the electric flash or still signs which attract attention up and down the street.

The National X-Ray Reflector Company has just developed a silver mirrored reflector which will prove a tremendous help in developing this promising field of flood lighting. It overcomes the

weakness of the old style polished metal reflector, in that it is practically permanently efficient. The special heat resisting backing successfully withstands the very high temperature developed by the lamp, thus positively protecting the silver reflecting surface.

Cost of Upkeep

The life of the polished metal reflector is short indeed when exposed to high temperatures and the corrosive action of the atmosphere. Conse-

quently its use for flood lighting purposes is expensive, due to the high cost of upkeep and renewal. The X-Ray Projector Unit practically eliminates this expense and therefore places flood lighting within reach of every building owner who wishes to use this attention-compelling publicity or to add a thousand-fold to the beauty of the building at an insignificant expense.

This No. 800 Unit differs from all other X-Ray Reflectors in one respect, namely, it is made without corrugations, which, of course, are undesirable for this purpose. This reflector is designed for use with the mazda stereopticon of 100 and 250 watt sizes, and gives a very high degree of concentration, and at the same time produces a uniformly illuminated field. Various degrees of concentration may be secured.

With the lamp at the focus the main beam has a divergence of 12 degrees and a maximum apparent candle-power of 67,500; with the lamp moved forward one-quarter of an inch in the reflector, the divergence of the main beam is increased 20 degrees and the maximum candle-power correspondingly reduced to 28,400. The reflector is designed to utilize the maximum percentage of the light flux from the lamp in the main beam and at the same time keep down the dimensions of the reflector within practical limits.

Waterproof Enclosure for Reflector Outdoors

For exterior use it is necessary to install this reflector within a weatherproof housing. The reason for this is mainly to afford protection to the lamp and to keep the reflector free from moisture and dirt deposits, which would accumulate too rapidly were the unit unprotected. Although the reflector backing itself is moisture-proof, the lamps are not able to withstand moisture, rain and snow when in operation.

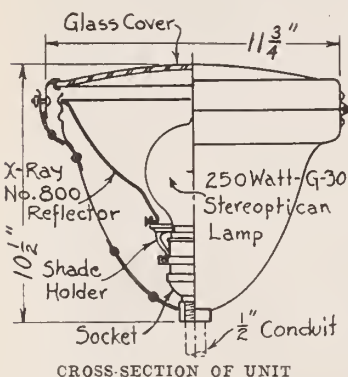
This housing is provided with vent holes and a high temperature annealed thermo-glass disc, closely fitted in the hinged cover. This glass disc is capable of withstanding sudden and extreme

changes, to which a unit of this character is subjected, and has a low co-efficient of absorption, (approximately 20 per cent.) This external housing is made of brass enameled inside and outside.

Some of the uses for which floor lighting is bound to become popular are for the illumination of the exteriors of theatres, public buildings, statues and monuments. In a commercial way the advertising value of theatre stands located in inaccessible positions may be doubled by installing some of these projector units at readily accessible locations, and flooding the signs with a strong light.

Lighting from concealed sources, in the development of which the National X-Ray Reflector Company is specializing means the concealment of the brilliant lamps and the practical elimination of glare and the flooding of the whole front of a theatre with a brilliant light from hidden lamps the same as store windows which are now generally illuminated by the product of that company.

The well-known engineer, W. D'A. Ryan, and the engineering department of the General Electric Company have applied the principle of floor lighting to obtain the marvelous lighting results of the Panama-Pacific Exposition.



EFFECT OF FLOOD LIGHTING ON ALBANY PARK THEATRE AT NIGHT

H. H. Hagsick of the engineering department of the National Electric Lamp Association, Cleveland, in working out the details of illuminating the tower of the Woolworth Building, New York, achieved an equally remarkable success. It was for this building that the X-Ray Projector Reflector was developed by the engineering department of the National X-Ray Reflector Company and the illustration shows how effectively 600 of these units illuminate the tower.

STRAND THEATRE, CLEVELAND, OPENS OCTOBER 15, UNDER PITTSBURGH CONTROL

THE Strand theatre in Cleveland opened to the public on October 15. Mr. Adler, one of the owners, stated that the best pictures that can be secured in this section of the country are used. The theatre is owned by Freidberg and Adler, owners of the Alhambra theatre in Pittsburgh, Pa.

Printing and Developing AMERICAN FILM LABORATORIES, Inc.

"The Tiffany of the Film Trade"



Our advertising in this paper brings us customers, and we keep them because they get results.

LOUIS B. JENNINGS
Pres. & Gen. Mgr.

EDWIN S. PORTER
Vice-President

69-71 West 90th Street

Telephone Riverside 1410

New York City



Something New

is the cry of the modern Theatre in electric sign advertising. We've got the organization to create something new every day of the week. Let us send you sketch and estimate for a real new Business Getter for that new Theatre.

Thirty branch offices in the largest cities, or write direct to

FEDERAL SIGN SYSTEM (ELECTRIC)

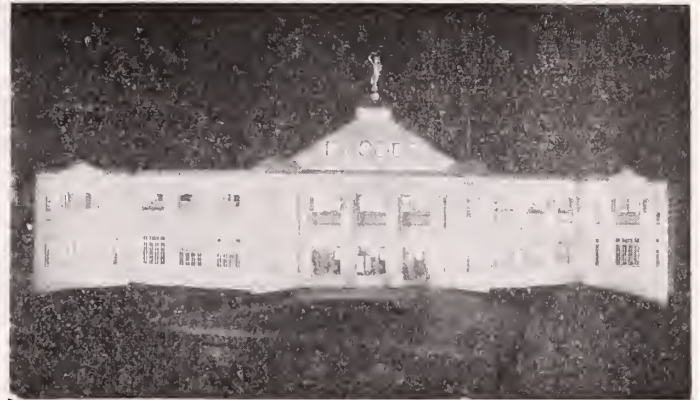
Lake & Desplaines Sts.

New York
1790 Broadway

Chicago

San Francisco
618 Mission St.

If It's a Federal Sign, It's a Good Sign



FLOOD LIGHTING

Startling Advertising Compels Attention

A few X-Ray Woolworth Projectors placed on the ledge above the entrance of your theatre (or across the street) will flood the whole building with brilliant light. The attention of every person for blocks around will be attracted.

The old method of outlining buildings with lamps is much more expensive—not nearly so effective—and is fast becoming obsolete.

Be the first in your locality to get the advertising benefits of this new lighting effect.

The cost is only a few cents a week. The advertising is immense.

X-RAY WOOLWORTH PROJECTOR

Gives 67,750 Candle
Power with a 250-watt
Stereopticon Mazda
Lamp



They have been nick-named the "Woolworth Projectors" because they illuminate the immense Woolworth tower in New York. These are the most powerful Projectors of their size made.

Many public buildings, theatres, and signs are being illuminated by the use of these projectors.

We are the originators of indirect lighting of Moving Picture Theatres.

Equipment for over 1200 theatres in all sections of the country has been furnished by us.

This new flood lighting unit is as startling a development as the Indirect Light and undoubtedly will come into quite a general use.

Send rough sketch of building front with dimensions, and state whether units can be mounted on opposite side of street.

National X-Ray Reflector Co.

NEW YORK
21 West 40th Street

CHICAGO
244 W. Jackson Blvd.

Projection

Operating
Electricity

Questions Answered

Repairing
Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

LEGS OF MACHINE SHOULD NOT BE MADE PART OF CONCRETE FLOOR

S. A.—Montgomery, Ala.—*I am about to install two motion picture machines in a theatre in which I am interested, and as the booth is constructed as part of the building I want to ask if you think it advisable to put the base or legs for the machine in the concrete floor of the booth so as to make the machine stand solid. I have been advised to do this by an architect, but before doing so I would like expert advice on the subject.*

Ans. It is a fact that in some places the pedestal or the legs upon which the motion picture machine is constructed have been placed on the floor before the concrete or cement covering was put on. The idea of this method of installation is to secure perfect rigidity for the machine to avoid vibration.

You understand that the very slightest movement of the machine or the lens while it is in motion will be magnified many times on the screen. The greater the distance from the lens to the screen the greater the movement will be on the screen. The light ray from the lens system is practically like a pendulum suspended from a clock. If you take a pendulum six inches long it may swing three inches at its bottom from its central support. If the pendulum is made twice as long the swing will be correspondingly increased.

Therefore, a projector placed solidly projecting a picture fifty feet, will make a perfect image on the screen. If the machine should move the least bit the image on the screen will shift either side-ways or up and down, and for illustration we will say that the movement is one inch on the screen side-ways or up and down.

Suppose you now move the screen back fifty feet more, or make the distance one hundred feet, then the movement of the image or picture on the screen will be double for the same movement in the machine. I bring out this point to show the necessity of a rigid support, especially for long projection.

The suggestion of your architect is good, but you will find that in execution it is not always practical.

Last week I was called into consultation by a theatre where it was desired to change two 6-A Power's machines for two latest model Power's 6-B Cameragraphs. The legs for the 6-A were sunk into the concrete floor of the booth, in fact, a step 12 inches high was built up in the booth of solid concrete, and the legs extended several inches in the concrete. As the legs set at an angle in the fitting or base casting on the machine it would be impossible to remove the 6-A machine from the legs and as a result it was necessary to saw off the 6-A legs near the cement floor and then to put in the 6-B on top of the cement, where it was properly placed and the flanges for the legs were then secured to the concrete base by expansion bolts in the regular way.

Judging from this experience I would rather advise not to sink the legs into concrete. It may be necessary at some time or other to slightly shift the machine sideways or in other ways to change its adjustments, therefore, my advice will be to lay a substantial or concrete floor in the booth, if it is part of the building, which should be at least two inches thick, then drill the concrete as required for the flanges or base of the machine and fasten the same by expansion bolts.

SCREEN WITH ROUGH SURFACE RECOMMENDED

S. I. G.—Lehi, Utah.—*As we are in the market for a screen, we naturally want the best make, and as we have read some of the statements and discussions in your paper regarding same, we*

are still at a loss as to the particular kind of a screen we want.

The size of our theatre is 36x80 with a 20-foot ceiling. We have a throw of 75 feet, with a 16-foot drop. The size of the screen is 14 feet wide by 10 feet 6 inches high. We use a direct current through a Mercury Arc Rectifier. The current available, however, is alternating, 60-cycle, 115-volt.

As nearly every manufacturer of screens claims to be making the best and some of them are making some wonderful claims, and not being near enough to the place of manufacture where we can see them demonstrated, we are not able to judge for ourselves, therefore ask for you to give us your unbiased opinion as to what would be the best screen for us to use.

Ans. For the specifications set forth by you, I would recommend a screen having a rough surface. Most screen manufacturers manufacture at least two grades of screen in either the silver or gold finish. One is a smooth surface and the other is one slightly roughened.

For a long, narrow theatre, where the picture does not have to be seen at an angle, the smooth screen is perhaps the best, but for the wider theatre, where in the front rows the picture has to be seen at a considerable angle from each side, the rough surface screen is better as it does away with the fade-away effect, to a certain extent.

I think you can feel safe in placing your order for a screen with any reputable supply house. There are several such concerns advertising in the columns of the News, and I recommend that you communicate with the different ones and specify the screen with the roughened surface for the best results in your particular case.

BEST SCREEN HAS FEWEST SEAMS

A. O. L.—Abbeville, La.—*Kindly tell me, if possible, which of these three screens is the best: Radium Gold Fibre, J. H. Genter's Mirroroid, and the Radio Theatrical Equipment Company's screen.*

What are their relative values, also are they far superior to the ordinary white screen? Any information you can give me will be greatly appreciated.

Ans. I refer you in some particulars at least, to an answer to a letter by S. I. G., Lehi, Utah. My answer to that question will serve you in general details.

The Radium Gold Fibre Screen is a highly recommended product. It is used in many of the leading theatres, and this same statement applies to the Mirroroid. Both have been thoroughly tested and have been on the market a long time. You run no chances in purchasing either screen. I have never heard of or tested the Radio Theatrical Equipment Company's screen.

I would go easy on investing in a screen, no matter what make, which has not been thoroughly tried out, because all metallic coated screens, if not carefully made, and if proper materials are not used, are liable to turn dark or oxidize within a short time.

Another matter quite important in the purchase of any screen, is the seam or seams. The fewer the seams the better and you must also keep in mind that it requires special machinery and a great deal of experience to make a screen with a seam so that it will be practically invisible. It is possible to make screens with a seam so that it can hardly be noticed.

PROJECTION BOOTH ON "SAFETY FIRST" FLOAT

O MAHA, Neb., operators, in a recent commercial parade in the city, had a large float, showing a motion picture booth and machine and the precautions taken against fire in the theatres.

SPEER

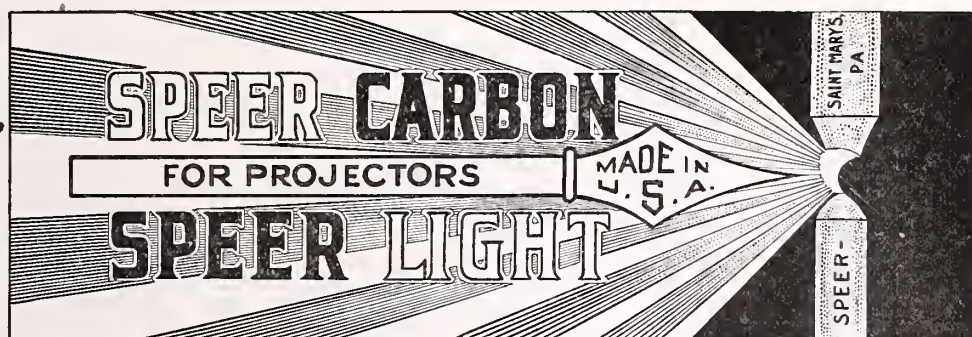
Is the Last Word In

PROJECTOR CARBONS

They Give Results. That Is
What All Operators Say! And
They Are Made In U. S. A.!!

PROFIT BY THE EXPERIENCE OF OTHERS!!!

*Remember
this Label
when you order
M.P. Carbons*



NET CASH PRICES

- $\frac{1}{2}$ x 12, cored, pointed both ends, \$37.50 per M. (1,000 in a case)
- $\frac{9}{16}$ x 12, cored, pointed both ends, \$40.00 per M. (1,000 in a case)
- $\frac{5}{8}$ x 12, cored, pointed both ends, \$50.00 per M. (1,000 in a case)
- $\frac{3}{4}$ x 12, cored, pointed both ends, \$70.00 per M. (1,000 in a case)
- $\frac{7}{8}$ x 12, cored, pointed one end, \$115.00 per M. (500 in a case)
- 1 x 12, cored, pointed one end, \$150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes $\frac{1}{2}$, $\frac{9}{16}$, $\frac{5}{8}$ and $\frac{3}{4}$ inch and in bundles of twenty-five each of the $\frac{7}{8}$ and 1 inch at pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give SATISFACTION OR MONEY BACK

SPEER CARBON COMPANY, "Dept. N." Saint Mary's, Pa.

(Makers of Carbon for Electrical Purposes During the Past 25 Years)

J. H. HALLBERG, 36 East 23rd Street, New York City, Eastern Distributor

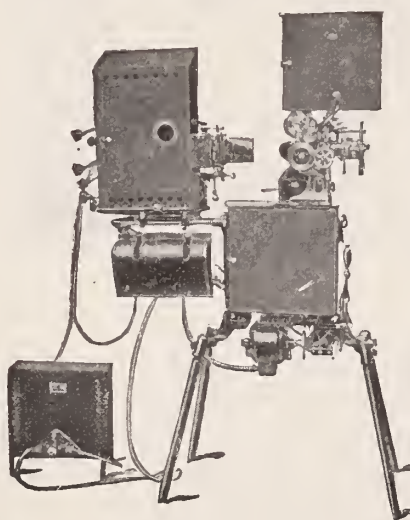
A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

NOT "JUST AS GOOD" BUT "WHAT YOU WANT"

That's the kind of service we offer to our patrons. We furnish our patrons



"WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.

That, together with other good service, accounts for the rapid growth of our business.

We have a proposition to offer to all Moving Picture Theatre Owners and Managers to

increase their receipts by buying a new machine on the Instalment Plan at less than \$1.00 per day.

Drop us a line for our proposition and Catalog

AMUSEMENT SUPPLY COMPANY

6th Floor, Cambridge Bldg.
N. W. Cor. 5th and Randolph Chicago, Ill.
Distributors of the
Powers, Motiograph, Edison and Simplex Machines and Genuine Parts

ROTHAPFEL PICKS HALLBERG AS ADVISOR FOR ELECTRICAL MATTERS AT RIALTO THEATRE

IT is worthy of note that S. L. Rothapfel, general director of the Rialto theatre, New York, under construction on the old site of Hammerstein's theatre, has chosen as his advisor in the installation of all electrical equipment J. H. Hallberg, editor of the projection department of MOTION PICTURE NEWS. This is not only a great honor for Mr. Hallberg, but it also shows the great respect in which he is held by the trade.

It was necessary in choosing a man to act in this advisory capacity to get one who was familiar with all the details of electrical engineering, and after looking the field over with the greatest possible care, Mr. Rothapfel decided upon the editor of the projection department of MOTION PICTURE NEWS.

This should be significant to every member of the trade, for it means that any subscriber to MOTION PICTURE NEWS can obtain information, help and advice from an authority.

VICE-PRESIDENT OF ENTERPRISE OPTICAL TO TAKE TRIP IN OHIO TO SEE DEALERS

Special to MOTION PICTURE NEWS.

Chicago, Oct. 19.

O. F. SPAHR, vice-president and general manager of the Enterprise Optical Manufacturing Company, will take a trip through Ohio next week visiting the dealers in the principle cities.

Jno. E. McAuley, traveling representative of the Enterprise Optical Manufacturing Company, reports that the dealers and exhibitors of Texas are most enthusiastic over the 1916 Motiograph. While in Dallas he delivered a lecture before a meeting of the operators' union and was very much pleased with the cordial hospitality they tendered to him.

TAMPA OPERATORS HOLD FIRST BALL AND BANQUET

TAMPA LOCAL No. 321, Tampa, Fla., held its first annual banquet and ball at President Farrel's residence on Sunday, October 3, at 12 P. M. The following menu was served: Barbecue a La Simplex, "Gold Bloom" a La Powers, sherry a La Motiograph and fruit a La Edison.

An invitation was sent to the editor of the projection department by Manuel Nosti, in charge of the projection at the Bonita theatre, Tampa, Fla. MOTION PICTURE NEWS extends best wishes to the Tampa Local No. 321.

LICENSING BOARD APPOINTED IN BUFFALO, N. Y., FOR OPERATORS

MAYOR FUHRMANN, of Buffalo, N. Y., has appointed the following board to examine motion picture machine operators, in accordance with a law passed in 1911. Assistant Fire Chief Murphy, John G. Kraetz, attached to fire headquarters; Ladson Butler, of the bureau of buildings; Arthur A. Geddis, and Jacob Klein, operators. If the applicants pass the tests, licenses will be issued to them through the mayor's office.

GOVERNMENT ORDERS 66 GENERATOR SETS FROM CUSHMAN MOTOR WORKS

THE Cushman Motor Works reports that after competition with the different manufacturers of generators, it has received an order from the United States Government for sixty-six complete generator outfits, consisting of engine, generator and switchboard.

These generator sets are to be used in all the government army and navy posts, wherever the United States is represented.

FINDS FEASTER NON-REWIND MACHINE A FILM SAVER

CHARLES SILER, operator for Henry B. Harris' "German Side of the War" pictures, is enthusiastic over the merits of the Feaster on re-wind machine.

He used the machine for sometime and found that it not only saved time but that the film failed to show any signs of wear after it was run over fifty times.

BALTIMORE EXHIBITORS WANT OPERATORS' DEMANDS HANDLED THROUGH LEAGUE

AN agreement which has been submitted for the signature of the exhibitors of Baltimore by the Motion Picture Operators' Union, affiliated with the Federation of Labor, was considered Friday afternoon, October 15, at a meeting of the Maryland Branch, Motion Picture Exhibitors' League of America.

This meeting was largely attended and the agreement caused a general discussion. It was finally decided by a large number of the members of the organization that they would not sign the agreement as individuals, but would handle the question through the Exhibitors' League.

A number of the members had signed the agreement before the meeting was called so that they were not in a position to act effectively with the majority at the meeting.

It is pointed out that there are no serious objections to the provisions of the agreement, which stipulates the wage scale for various lines of work and the time limit for a day's work. Many of the operators are being paid, it was said, in excess of the wages stipulated.

The feeling of the exhibitors was, however, that they preferred to treat with the operators' organization as a body instead of as individuals. Another meeting on this matter will be held in the near future.

ROBINSON AFTER 2-YEAR LITIGATION REGAINS CONTROL OF VANOSCOPE

AFTER litigation extending over two years, William J. Robinson has succeeded in getting possession of all the Vanoscope assets under a judgment obtained by him in the United States Courts for \$198,000 with interest since April 16.

Mr. Robinson was largely instrumental in developing the Vanoscope motion picture projecting machine. The principle of the machine is projection by reflection, which does away with intermittent motion, minimizes the danger of fire and projects pictures at the normal speed of eight pictures per second, titles at two or three pictures per second making a claimed film economy of about 66 2/3 per cent.

At the time Van Riper and his associates voted Mr. Robinson out of the presidency and off the directorate of the Vanoscope Corporation Mr. Robinson had received and signed lease rental applications for a large number of Vanoscope machines from some of the leading exhibitors of America.

Since the litigation began the manufacture of these machines was checked, but Mr. Robinson is now organizing a new corporation, which has been financed by Wall Street interests, and the manufacture and distribution of the machines will proceed immediately. Mr. Robinson's judgment against Van Riper for \$100,000 will also put him in possession of the foreign patents, which will be exploited abroad just as soon as the war is over.

GRAND CIRCUS, DETROIT, TO HAVE \$10,000 IMPROVEMENTS

THE Grand Circus theatre, Detroit, formerly owned by A. W. Blankmeyer, is now operated by the Grand Circus Theatre Company, recently capitalized for \$100,000. The officers are:

A. W. Blankmeyer, president; F. Addison Pelley, vice-president and manager, and Henry Schantz, secretary and treasurer. Contracts have been let for the remodelling of the theatre, which will materially improve its appearance inside and out. The specifications call for a new terra front.

The remodeling and alterations will cost \$10,000. Mr. Pelley is from the western part of Michigan and he is showing Detroit exhibitors that even the fellow from the small town can make good in a big city and in a leading theatre.

Mr. Pelley since taking hold of the Grand Circus has been doing things; so much so that the theatre is doing the best business in its history. Mr. Pelley is a crank on everything pertaining to the management of a theatre—class of film, projection and treatment of patrons.

He has installed a 24x24-inch electric clock which sets on one side of the stage. It is always lighted and the exact time can be seen from any part of the house. He also has many other novel and original plans and ideas for making the Grand Circus more popular.

Because It Means More Money for YOU, That's Why

The reason a moving picture owner wants the best is because it means more money flowing into the box office. You may have a good location and fine films, but for complete success you need

Bausch and Lomb Projection Lenses

They give brilliant, distinctive pictures because of their even illumination and sharp definition of the entire area thrown on the screen. That is why exacting operators demand Bausch & Lomb objectives and condensers.

The Edison and Nicholas Power Machines are regularly equipped with our lenses; the same you can procure through any film exchange.

Bausch & Lomb Optical Co.

569 ST. PAUL ST., ROCHESTER, N. Y.

Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other high grade Optical Products in America.

REFLEX

The Quality Carbons of the World

Specially Constructed Negative with Copper Coated Core

Looking over our last four testimonials published in our weekly advertising, you will find the writers of the testimonials brought out the following points in connection with REFLEX carbons.

1. They give a brillianter, whiter and better light.
2. They are not a dirty carbon and do not fill the lamphouse full of soot.
3. They are steady as a rock.
4. They last longer than other carbons.
5. They can be used with a lower amperage.
6. They are better carbons than others on the market.
7. They are worth the difference in price for the added beauty of the picture shown.

All these points are of interest to you, Mr. Manager, and you should give REFLEX carbons a trial.

3/4 x 12 plain cored, \$10.00 per hundred carbons
3/8 x 12 plain cored, \$7.50 per hundred carbons
3/8 x 6 copper coated cored, \$3.75 per hundred carbons
1/2 x 6 copper coated cored, \$2.75 per hundred carbons

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each, in all the above sizes, providing cash accompanies the order in full.

Watch our weekly advertisements. They will interest you.

JONES & CAMMACK

SOLE DISTRIBUTORS FOR THE UNITED STATES

12 Bridge Street

New York City

The best pictures
are transverted
by a

HERTNER
TransVerteR

TRADE MARK

Coming

NEW SEATTLE THEATRE, THE COLISEUM,
\$600,000 HOUSE, WILL SEAT 2,500

ANOTHER move in the way of bigger and better pictures for Seattle motion picture houses is the absorbing of the Coliseum theatre, now in the course of construction, by Jensen and Von Herberg of Seattle, who operate the Liberty, Alhambra and Mission theatres in Seattle and the Columbia in Portland, Oregon.

The Coliseum under this arrangement will be rushed to early completion and when finished will seat 2,500 people, and will share with the Liberty the honor of being Seattle's largest and finest photoplay palace. The Coliseum represents an outlay of \$600,000 and will have a number of distinctive features. One that is new in the northwest is an elevator that will carry twenty-seven people and makes two stops, one at the lower and the other at the upper balcony.

With the absorbing of the Coliseum comes a new corporation into Seattle, The Greater Theatres Company, which will have a capitalization of a half million dollars. The following officers have been elected: C. S. Jensen, president; J. L. Gottstein, vice-president; F. V. Fisher, secretary, and J. von Herberg, treasurer.

Mr. Jensen and Von Herberg are already well known in Pacific Coast theatrical circles from their previous association, first with the Alhambra theatre, which they took over less than four years ago, after it had proved a four-times failure in drama, stock, vaudeville and pictures; and later with the Liberty, which was built for them, and then later when they acquired the Mission theatre.

Billboard advertising, pages and half pages in the newspapers and always the best that could be obtained in motion picture features are the keystones of their success.

The Liberty is now the largest house in Seattle, seating 2,100 people. A Wurlitzer Hope-Jones Unit Orchestra that cost \$35,000, a model heating and ventilating system, that provides for ice cooling the air in the summer are some of the features of this photoplay palace.

The Paramount and Triangle services will be used in the Liberty and Coliseum theatres.



WHAT WOULD HAPPEN IF
THE EARTH STOOD STILL?

Frankly, we don't know. But we do know what happened to a great many theatre owners who "Stood Still"—the "Receivers" got 'em.

What would happen to "Film Producers" if they played the game as it was played five years ago, or if they failed to understand what the public want today?

Well, it's just so with the exhibitor; he must keep pace with the times or the "Receiver" will get him.

If you want to keep your pictures up to the standard the public demands you must install a "MINUSA GOLD FIBRE SCREEN." This wonderful screen is "BUILT BY BRAINS" to fit *your* theatre ONLY. The "Working Conditions" of each screen are studied separately, and it takes ten days to make one.

Are you going to listen to the demands of your patrons for a screen that gives more "Picture Light" and that "Won't Tire the Eyes"? If so, send in your specifications TODAY.

MINUSA CINÉ PRODUCTS COMPANY



SAINT LOUIS
BROADWAY
AT CHESTNUT.

CHICAGO
SAN FRANCISCO

PITTSBURGH
CALGARY ALBERTA

NEW YORK
19 WEST
TWENTY-THIRD ST.

SCREENS
BUILT
BY
BRAINS



Ornamental
Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us
Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

Archer Avenue and Lime Street
CHICAGO, ILL.

MILWAUKEE OPERATORS RECEIVE AN INCREASE OF TEN PER CENT. AFTER CONFERENCE

AFTER a number of meetings between committees representing the Motion Picture Exhibitors' Association in Milwaukee, and the operators' union, the new wage scale agreement between the operators and the managers was signed Friday. Under the terms of the new agreement the downtown operators receive an increase in salary amounting to ten per cent., to go into effect immediately, while the operators in the outskirt houses will receive a like increase next year.

The operators also secured the adoption of their agreement by the managers, a term that has caused much discussion. The new salary scale runs from \$18 to \$26.50, with seventy-five cents an hour for overtime.

While the operators did not secure all of their demands, they are well satisfied. In the words of one of their officers, "they would rather have the good will of the exhibitors than the few dollars they might gain by a long and trouble-breeding wrangle."

On the committee representing the operators were: G. S. Harris, Frank Paradise and Arthur Weaver, while the managers were represented by George Fischer, Henry Trinz and Bert Fischer.

Though the agreement has to be ratified by a vote of both bodies, the action of the committees is considered final, the vote by the organization members being merely a formality.

MOTIOGRAPH MACHINES FIND FAVOR IN OHIO THEATRES—HAHN JOINS ENTERPRISE

THE Oliver Motion Picture Supply Company of Cleveland, Ohio, has just furnished a 1916 model Motiograph for the Shaw High School of that city.

The Columbus Theatre Equipment Company of Columbus, Ohio, has just supplied the Midget Theatre, in Dayton, Ohio, with two 1916 Motiographs.

The Enterprise Optical Manufacturing Company has secured the services of Charles E. Hahn as demonstrator and salesman in their Chicago office.

Mr. Hahn has been connected with the motion picture supply business for the last five years and his wide experience has familiarized him with every phase of the accessory field.

THEATRES DAMAGED IN NEW ORLEANS TORNADO WILL SOON RE-OPEN

ERNST BOEHRINGER, manager of the new Columbia, of New Orleans, has been on the sick list for the past week.

Picturé houses in New Orleans that suffered from the recent hurricane are shortly to arise again from the ruins. Some of the houses were completely blown down, while others suffered considerable damage. The Ivy and the Pastime will be rehabilitated this week.

The Helen and the Escorial shortly will resume. The Cozy theatre, at Pass Christian, Mississippi, a summer resort near New Orleans, has not yet been rebuilt. The Grand theatre, at Donaldsonville, La., was badly damaged. The Canal Airdome in New Orleans and the Parkway, in New Orleans, were also badly damaged.

HALLBERG MOTOR GENERATORS INSTALLED IN THREE THEATRES

EDWARD BEHRNDT, of New Carlisle, Ind., has installed a new Hallberg motor-generator set on his 110 volt 25 cycle circuit to operate the motion picture apparatus in his theatre. J. H. Hallberg advises that he has shipped two of his special Hallberg A. C. Economizers to F. G. Spencer, St. John, New Brunswick. These Economizers deliver from 60 to 70 amperes each from A. C. line. J. F. Goss, of the Orpheum theatre, Ogden, Utah, has installed one of the Hallberg 220 volt D. C. motor-generator sets, to deliver 30 to 40 amps. D. C. at arc.



SECOND HAND CHAIRS

Sometimes great bargains in stock.
ALWAYS GOOD STOCK NEW CHAIRS
ready for immediate shipment. Samples sent for examination. PRICES \$1.00 and up for new chairs. Second hand as low as 50 cents. EVERY STAFFORD CHAIR IS GUARANTEED. WRITE FOR CATALOG No. 46.
E. H. STAFFORD MFG. CO., CHICAGO, ILL.
218 South Wabash Ave.



Photoplay audiences are becoming more critical each day. The Best in Projection Screens is the only equipment you can afford to use if you're looking for business.

Write for Sample, Price and Details of our new Sales Plan which places the World's Best Projection Surface within easy reach of all.

Pointed Remarks

from Exhibitors who know

Are convincing that

Radium Gold Fibre Screens
Give Best Possible Results

RADIUM GOLD FIBRE SCREENS, Inc.
220 West Forty-second St., New York City

Radium Gold Fibre

No. 6A Machine Offering of Greatest Value

2 No. 6A complete with loop setters, 110 A. C. or D. C. motors, motor drives, speed controllers, etc., \$186.00 each; same machines equipped with 220 motors A. C. or D. C., \$190.00 each.

3 No. 6A complete with motor drives, motors, speed controllers, etc., 110 or 220 A. C. or D. C. (no loop setter), \$180.00 each.

2 No. 6A with loop setters complete with lenses, \$145.00 each.

2 No. 6A complete with lenses to suit, \$138.00 each.

2 No. 6 complete ready to operate, \$115.00 each.

3 No. 5 complete machines with lenses, etc., \$75.00 each.

All of the above machines are slightly used but guaranteed good as new. All machines with motors are equipped with 2-60 ampere switches and double switch box. Will ship privilege of examination on receipt of \$25.00 cash C. O. D. for balance. Will refund your money less transportation charges in full if not satisfied with purchase.

This must surely appeal to you.

All orders for above received subject to prior sale.

STERN MANUFACTURING COMPANY
109 N. 10th St. Philadelphia, Pa.

YOU ARE SELLING PICTURES—NOTHING ELSE, AND YOUR SUCCESS DEPENDS UPON THE QUALITY OF PROJECTION

The Arc Controller

—PERFECTS PROJECTION—
FEEDS AND HOLDS THE ARC AT EXACTLY THE SIZE THAT YOU PREFER

Let us send you booklet "B"

SPEED CONTROLLER COMPANY, INC.
257-259 WILLIAM STREET NEW YORK

Building and Furnishings

Edited by Nathan Myers

Period Architecture for Exhibitor Builders

Egyptian, Grecian, Roman, Romanesque, Byzantine, Moorish, Gothic, Renaissance and the Art Nouveau Described—Some New York Theatres Notable for Striking Architectural Styles Carried Out in Their Structural Development, Among Them the Eltinge, the Century, the Little Theatre and the Amsterdam

THE average business man, the motion picture exhibitor being no exception, is so wrapped up in his work that when it comes to weighing the importance of good architecture against the final success of the business he is to house in his new building, he is very apt to belittle the relative importance of the former to the latter.

We have often heard of the great success in this or that old structure. We hear the "big man" of the show tell us how little he cares for the grandeur of the establishment. We know all that has been true in the past.

There is an innate appreciation in every human being of the fine arts—architecture, painting and sculpture, music and drama.

Theatres have been designed in all styles of architecture. Of the more important are the Egyptian, Grecian, Roman, Romanesque, Byzantine, Moorish, Gothic, Renaissance and the modern adaptations of the old, and quite a new style which we term the Art Nouveau, or New Art.

There are many minor styles that comes before and between these and there are many periods of some of these styles, but lest we make this paper too much of a treatise on architecture we must perforce be very brief.

The distinguishing characteristics of these different styles or periods of architecture are about as follows:

Egyptian—Rugged, colossal; with an abundance of mystic and symbolic ornament from both animal and plant life.

Grecian—Dignity, simplicity, with not too much ornament, which is of symbolic and historical derivation.

Roman—Grandeur and massiveness, with a greater abundance of ornament, but more conventionalized.

Romanesque—The western transitional style from the Roman to the Gothic period. Its characteristics are excessive massiveness both of construction and decoration, the latter being mostly of forms of construction.

Byzantine—Is characteristic of its environment, and is a style of the Orient, transitional from the Roman to Gothic. It is massive in structure with a preponderance of domes with applied ornament of Oriental influence of a quiet, dignified grandeur.

Moorish—Is of Oriental influence, picturesque and is partial to the curved lines, with an abundance of ornamentation of all over patterns, a maze of intricate and geometrical forms.

Gothic—A style primarily of dignity and slender delicate beauty, its decoration is of plant forms and is structural.

Renaissance—The reawakening of interest in and appreciation of the classical period—that is, the pure Greek and Roman—and its characteristics are those of the latter styles added to, by the environment of the different nationalities, so that this style is divided into French, Italian, Spanish and English.

The distinguishing features of each is the expression of racial influence. The Italian Renaissance is of great dignity and as far as possible, follows the Roman and Greek periods. The French shows the great exuberance of the imagination of the French and Spanish people in its forms of construction and decoration.

The modern styles of architecture are the evolution of these periods and are more or less a development of the system and environment and modes of living of the various peoples of today.

The Art Nouveau movement is characterized by the attempt of its followers to discard entirely if possible the adapted forms, styles and periods of architecture, and create a style which is characteristic of present day culture.

A very recent interior adaptation of the Egyptian style may be found in the Julian Eltinge theatre in New York. Its colors and details are all worked out in quiet style.

The Century theatre of New York is an able example of Roman architecture both inside and out, while the Maxine Elliott theatre exemplifies the Renaissance of the Marie Antoinette period.

The Little theatre is designed in Colonial; the Casino, in Moorish; the Madison Square Garden, in Spanish Renaissance, and the New Amsterdam, in the Art Nouveau.

Illustrated herewith is an example in the Art Nouveau of a theatre in Newark, N. J., the Lyceum, located in a thickly populated and transient neighborhood. The exterior is in matte glazed terra cotta, the body of which is in cream white and the ornamentation is picked out in golden yellow and varying shades of delit blue.



THE INTERIOR OF THE LYCEUM



THE LYCEUM THEATRE, NEWARK, N. J.



THE DANCE HALL

It is considered a fine example of polychrome terra cotta, the general ensemble being quite unlike anything attempted in the classical style and quite original and imaginative. The decoration is very free and fanciful and typifies the character of the use of the building, which should be the effect sought after in every problem of architecture.

The centre of the building is in tapestry brick in slightly darker colors than the terra cotta but with the large white joints harmonizing well with the terra cotta. A large specially modeled marquee covers most of the sidewalk in front of the building stretching over the two entrances, one of which is for the first floor and the other for the second floor.

The width of this property being but fifty feet, no consideration could be given to a balcony, because for such the city ordinance would have required alleys to either side of not less than seven feet each. To get most out of the property it now therefore was decided to make two distinct stories. The exits of both stories are to a rear street.

The first floor is shown with seats in place. The second floor is shown as it was originally used for a dance hall. Here again we see a treatment of simple and unusual interest, following and in harmony with the structural and practical requirements.

The decoration is very pleasing, quaint and in good taste, being the adaptation of the natural plant forms. It is very restful and on the whole a very simple and naturally always, a good solution of the moving picture theatre interior.

Recently this floor has also been seated for picture shows and provided with a screen and fireproof booth. The second floor will run when the overflow of the first floor demands it, and on special occasions.

BALTIMORE'S NEWEST HOUSE MODELED ON WEST END CINEMA, LONDON

BALTIMORE'S newest and most elaborate photoplay theatre, The Parkway, will open to the public on Saturday, October 23. The theatre is under the management of Bernard Depkin, one of Baltimore's youngest but well known motion picture men.

The structure was erected by a company of which H. W. Webb is president. The general plan of the new playhouse is modeled very closely after the West End Cinema of London from designs by J. B. White, a Baltimore architect. The exterior of the structure is of buff colored brick, while a huge canopy of bronze extends over the entire sidewalk and front of the structure.

The interior decorations are very elaborate. The general color scheme for the walls is gray and gold, while the hangings and draperies are of old rose velour. The seats will be of the old rose color to harmonize with the general decoration.

One of the features of the screen is the fact that the lighting fixtures and general scheme carried throughout is of the style of the Louis XIV period. The lighting is extremely novel. All lights in the gallery are put in the risers of the steps so that the patrons coming and going from the theatre can move up and down the steps with perfect safety yet the lights do not interfere with the picture while being projected on the screen. The ceiling lights are of the sunburst variety and when the auditorium is illuminated it has a particularly brilliant effect.

The theatre will seat eleven hundred persons and every effort is being made to provide for the comfort of the patrons. There will be a rest and retiring room for the ladies, while on the mezzanine floor there will be a tea and refreshments room. Both the rest room and the tea room will be in charge of matrons. There will also be embossed writing paper provided in the rest room. A soda fountain with marble chairs will be located on the first floor.

The musical program will be one of the features of the house. A \$5,000 pipe organ has been installed, while an eleven-piece orchestra under the leadership of Sidney Sideman will be in attendance both afternoon and evening.

On the stage arrangements have been made for fresh flowers which will be grown in artistic receptacles and the general view of the stage will show an old French street scene.

In the main auditorium there will be eight rows of seats, behind which will be the loge seats, while the boxes will be entered from the first and second floors.

All of the employees will be in uniform, the men to wear Eton coats of gray, trimmed with gold and velour.

The ventilating system is said to be one of the most complete in the city. It is so arranged that the air in the entire auditorium



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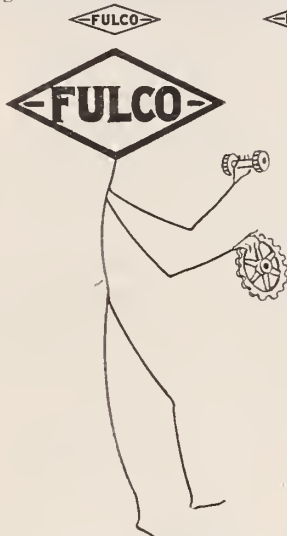
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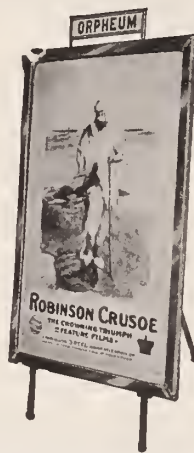
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One of the features of the new house will be a children's performance every Saturday morning when educational pictures, pictures of travel and films that will appeal to younger folks will be shown.

COHNS' PLAN 3,500 CAPACITY HOUSE TO COST \$200,000 IN INDIANAPOLIS

ONE of the largest and most elaborate moving picture theatres in the United States is to be erected by Morris Cohn, of Denver, and Ben Cohn, of Spokane, in Indianapolis. The house will be located in the heart of the business district and will be named the Circle.

A ninety-nine year lease for the property, owned by Horace F. Wood, has been signed. At present the site is occupied by Wood with a livery barn, which is to be torn down in the near future. Excavation for the new building probably will be started within ninety days.

The theatre is to be built at a cost of about \$200,000 and will have a seating capacity of 3,500. The ground is irregular. It has a frontage of 102 feet on the Circle, 140 feet on the east, 150 feet in Sciota street, 109 feet in Court street and 158 feet on the west.

The theatre will have a frontage of seventy feet in the Circle, with one or two storerooms in front, with a lobby 70 x 100 feet back of them. The theatre proper will be 110 feet wide and 154 feet deep, and will have exits in Sciota and Court streets, in addition to the front exits. There will be in all not fewer than thirty-five different exits, and it is estimated that the theatre can be emptied in thirty seconds.

It is the intention of the management to give a two-hour show, with the prices of admission at five, ten and fifteen cents. In addition to the pictures there will be an orchestra of twenty pieces and a pipe organ that will cost about \$20,000. The orchestra and pipe organ will give a concert program during the entire show.

The theatre will open at 1 p. m. and a continuous performance will be given until 11 p. m.

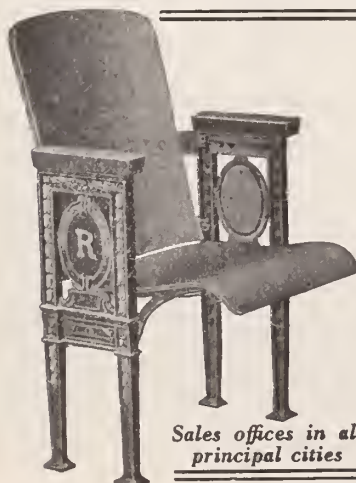
The building will be of reinforced concrete and steel construction. It will have an ornamental front facing the Circle. The floors will be of a fireproof substance, and one of the sanitary features will be that instead of scrubbing the floors they will be flushed with water from a hose, as streets are flushed and washed.

The seats will be twenty-eight inches wide and thirty-eight inches back to back, thus affording ample space for late comers to get to the inside seats without disturbing persons seated in the same row. The lighting will be by the indirect system. Another feature will be a large retiring room for women and a smoking room for men.

Plans for the building will call for a ventilating and air washing system, which, Mr. Cohn says, will cost about \$10,000.

The first ten years Mr. Wood will receive an annual rental of \$12,000, the second ten years, \$15,000 a year and \$18,000 a year for the remainder of the lease.

Ben Cohn has left Indianapolis for New York City and Morris Cohn has returned to Denver, Col.



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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

ED. J. TALLY, who conducts the College theatre on Hill street, Los Angeles, has again leased the Alhambra, at 735 South Hill, and reduced the price to five cents, the charges heretofore being ten, fifteen and twenty cents. He will show feature subjects changing twice weekly.

C. E. McKee, former New York theatrical man with much experience in the show business, has purchased the Creation theatre of six hundred seats, at 2139 Sunset boulevard, Los Angeles.

The Empire theatre, at Pico and Lake streets, Los Angeles, which has been conducted under the management of Fridlander and Evans, closed recently because of lack of business.

The Hoover theatre, at West Ninth and Hoover streets, Los Angeles, is being remodeled by Mr. Butcher, who has leased the house. The theatre is located in a valley surrounded by hills, on which are built apartment houses, and the new lessee is adding a special lighting system on top of the theatre which will brighten up the entire territory, and each night advise the residents that a picture show is again in existence there. This house was built about two years ago and has never been successfully conducted. It has been closed since April. The new equipment will include two projecting machines.

The theatre formerly known as the Mozart, at 730 South Grand avenue, Los Angeles, has been leased by C. E. Brooks, a member of the Los Angeles board of censors, and has been opened under the name of the Brooks. An all feature policy has been inaugurated with an admittance fee of ten cents.

The Novelty theatre, at 136 South Main street, Los Angeles, has been leased by M. L. Warner, a former Minnesota exhibitor who recently came to the Coast.

A. T. Lambson, former manager of the Fox Film Corporation, has purchased the Queen theatre, at Jefferson and Vermont avenues, Los Angeles, of A. L. Sailor, of the Universal Film and Supply Company, and has renamed it Class A.

The Wonderland theatre, 315 South Main street, Los Angeles, has been leased by J. O. Kaiser.

The new Empire theatre at San Pedro, built by Messrs. Mann and George, recently opened. The new house has four hundred seats and is modern in every respect.

The Bently Grand theatre at Long Beach, playing stock and pictures, and the Majestic theatre at Los Angeles, formerly the home of leading road attractions and later having a policy of motion pictures, together with several others of less importance, have been closed.

E. Gagnor, who conducts the Auditorium and Globe theatres at San Pedro, has leased the Boston at Long Beach and has placed E. F. Wakefield in charge as manager.

The Balboa theatre at Balboa has been reopened by F. L. Rheinhardt.

The Star theatre at Coronado Beach, near San Diego, which has been closed all summer, is now open three nights each week under the management of Dudley H. Weaver.

C. Nathorst, who has been conducting motion picture theatres for the past ten years, a greater portion of this time in Northern California, has leased the Hillcrest theatre at San Diego.

The Post theatre, located in the Fillmore district, San Francisco, is to change to moving pictures within a short time.

The Best theatre, Sausalito, has been closed by its owner, who also controls the Princess theatre. The latter will remain open as usual.

The Pastime theatre at Eureka has been taken over by C. W. Ebeling, of San Francisco.

A moving picture theatre, to seat about four hundred persons, is to be erected by A. Werum on Thirty-fifth avenue, Oakland.

Contracts have been let for extensive alterations to the American theatre on Market street, near Seventh, San Francisco. A new balcony will be put in and other improvements made at a cost of about \$25,000.

After having been closed for alteration, the Progress theatre, on Fillmore street, San Francisco, has been reopened. The seating of the house has been rearranged, the place redecorated, a new organ installed and other changes made, at a cost of several thousand dollars. Kahn and Greenfield now have two moving picture theatres in the Fillmore street district, the New Fillmore and the Progress being but a short distance apart.

ILLINOIS

The Band Box theatre, on Madison street, Chicago, opened October 16 with a program of pictures. The music is furnished by a Bartola Grand and an orchestra of three pieces. The admission prices are twenty-five and fifty cents. Later in the month Triangle pictures will be shown.

The Central theatre, 5611 South Boulevard, Chicago, which has been closed for the past few months, has been leased by B. Mowzakiotis, who opened the house on October 18 with a picture program.

INDIANA

The Alhambra theatre, located near the busiest corner in Indianapolis, and one of the largest theatres running features, has been bought by B. V. Barton and Charles M. Olson, from Dickson and Talbot. The Alhambra is situated near Illinois and Washington streets, the transfer corner for all street car lines, and every car in the city passes this corner. It is the only theatre in the city which charges fifteen cents admission in the evening and ten cents in the afternoon. The new owners took possession of the theatre October 9, and announced several important changes and additions. Two new Power's 6-A machines have been installed and a five piece orchestra has been added. Pipe organ concerts will be an added feature, and it is the intention to have as an attraction each week a professional singer.

The Michigan theatre, East Michigan street and Jefferson avenue, Indianapolis, has been sold by E. P. Hunter to J. Warner.

The Majestic theatre at Evansville, operated by the Majestic Theatre Company, of which Philip Skora is president, which formerly was a legitimate theatre, is now running photoplays. The admission is ten cents.

The Orpheum theatre at Terre Haute has been leased to Alfred J. and Milton Schloss, of Cincinnati, O., by Fox and Keating.

After being remodeled, the Lyric theatre at Michigan City was reopened October 16, under the name of the Franklin.

The Star theatre at Whiting has been leased by C. H. Miller to Charles Kruse.

A moving picture theatre is to be opened at Swayzee by A. L. Dunevant, of Upland, Ind.

Roy E. Gaines, of Dale, has bought the lease and equipment of the Princess theatre at Huntingburg from E. T. McGibben. Gaines has taken charge of the theatre. Mr. McGibben has gone to Sullivan to take charge of a theatre he has been operating there for some time.

An improved ventilating system has been installed at the Colonial theatre, South Bend, by F. E. Chapman, the new manager.

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The Boyer theatre at Kendallville has been leased by Allardt Brothers, of South Bend, who operate about thirty theatres. They took possession October 11. Ralph Rainer, of South Bend, will manage the Boyer.

The Tell City opera house at Tell City has been leased by Will Metcalf, who is going to run pictures.

The Star theatre has opened at Carmel with a five cent admission.

The new Lyric theatre at Vevay opened recently.

A stock company is being organized among the business men of Evansville for the erection of a \$100,000 motion picture theatre in that city.

Skora and Meyers, who have just opened the 1,200 seat house, the New Majestic, in Evansville, are replacing their seven piece orchestra with a Bartola Grand.

Allardt Brothers, owners of several theatres in the central states, have leased the Boyer opera house in Kandallville for pictures.

KENTUCKY

The Dixie theatre at Glasgow is nearing completion. The new house will have a seating capacity of 400.

The new Majestic theatre at Corbin opened recently and is drawing crowded houses. Feature photoplays and a novelty vaudeville act were the attractions on the opening bill.

The Rex theatre, London, has been sold by James West to Bradley Stanifer. Only educational pictures will be shown, it is stated.

MICHIGAN

The Rex theatre, Detroit, located on West Fort street, is being enlarged from 360 to 1,000 seats and will be ready to open November 1.

The work on the new Orpheum theatre, West Main street, Jackson, is going forward rapidly. The preliminary work is almost done, old buildings having been torn away and excavations started. The contract calls for the completion of the theatre by December 25. Manager Lampman still has hopes of being in his new home for the New Year's performances. All of the equipment, including a \$7,500 pipe organ, two 6-A Power's machines and special theatre chairs, has been ordered.

Ed. J. Butler has let the contract to build a new theatre on Main street, Ishpeming. S. J. Wahlman was the successful bidder. Work will start immediately and Mr. Butler hopes that the theatre will be ready by the new year.

MISSOURI

The Cinderella theatre, Cherokee street and Iowa avenue, St. Louis, formally opened to the public on October 9 with an all picture bill and an overflowing audience. The 2,500 seats were filled early for the first performance. The Cinderella is one of the most pretentious showhouses in the Middle West, and has lounging and smoking rooms for men, rest rooms with maids in attendance for women, and a nursery, with nurses who will take care of children while mothers are looking at the pictures. Eugene Freund is owner of the Cinderella.

The Princess theatre, Grand and Olive streets, St. Louis, will show the feature photoplay, "Carmen," with Geraldine Farrar, beginning October 30. Miss Hattie B. Gooding, who manages many of the operatic companies coming to St. Louis, has been placed in charge of the exhibition, and has been told to spare no expense to make the run a successful one. A symphony orchestra will furnish the incidental music.

Mrs. J. W. Cornelius, who is a partner with her husband in the management of the two Lyric theatres in St. Louis, has just returned from a week's vacation, which she spent in Chicago.

The Pageant theatre, 5851 Delmar boulevard, St. Louis, will issue regular reserved seat checks for all seats beginning October 17. None but the regular dramatic houses have ever issued seat checks in St. Louis.

The Pageant Building, at 5851 Delmar boulevard, St. Louis, was sold last week by the Halwe Investment Company to the Bushnell-Pommer Realty Company for \$107,500. The building is two stories high and occupies a site 156x157 feet. The theatre is the major part of the building. The Pageant Amusement Company is the lessee of the theatre, which has a seating capacity of 1,500, and is under the management of A. E. Morelock.

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Another real estate company of St. Louis announces the sale of a site of ground on the north side of St. Louis avenue, just west of Grand, to Ferd Warner for a moving picture theatre, which will occupy half of the 100 x 183 foot lot, the other half to be devoted to an airdome for the summer. The approximate cost of the theatre will be \$50,000. Mr. Warner is proprietor of the North Grand theatre and airdome at Grand and Natural Bridge Road, and the Queen, at Maffit and Marcus avenues.

The Grand Central theatre, at Sixth and Market streets, St. Louis, has passed into the control of A. T. Koch. When the house was opened several years ago it was under the personal supervision of William Sievers, who later built the New Grand Central, at Grand and Lucas avenues, and put the older house into the hands of Edward Stevison. Mr. Koch will change the name of Grand Central to just Central.

The Star theatre, on the north side of the square, Maryville, reopened October 6. H. E. Tosspon, of Spokane, Wash., is the owner of the house.

MISSISSIPPI

Woods and Griffin, pioneer exhibitors of Mississippi, who are at present operating the Alamo and Elite theatres in that state, have opened up a new theatre, the Strand, in Meridian. It has a seating capacity of 700, modern ventilating system, a Day and Night screen, and a concert pipe organ.

The Century theatre, in Jackson, heretofore a legitimate theatre, will open its doors on or about November 15 as a motion picture house. H. A. Carlton, formerly of the Istrione theatre, in Jackson, will be the manager. Mr. Carlton has the backing of substantial Jackson business men in his new undertaking. A Gold Fibre screen and a symphony orchestra will be added to the house.

OHIO

The Walnut Street theatre, Cincinnati, was opened last week as a motion picture house. The house has been leased by the John P. Harris interests and remodeled and redecorated throughout. It has a seating capacity of 2,000 and is now the largest permanent motion picture theatre in the downtown section of the city. A Wurlitzer unit orchestra has been installed and the stage settings are similar to those of the Strand theatre of the same city. I. Libson, manager of the Family, Bijou and Strand theatres, operated by the same interests, is at the helm of affairs at the Walnut.

Emil Myers, formerly manager of the Penn Square theatre, Cleveland, has leased the Atlas theatre, Hayden and St. Clair avenues, from Mrs. E. Trippit.

The Peerless theatre, 3134 Cedar avenue, Cleveland, has been sold to Henry Kaplan by Edward Stadler. The consideration was \$2,000.

Max Stern, formerly connected with a number of the motion picture exchanges in Pittsburgh, Pa., is now manager of the Diamond theatre, owned by the Diamond Amusement Company, at Liverpool. This firm is also negotiating for a number of theatres in this section. The Diamond is a theatre of 700 capacity.

J. K. Peters, proprietor of the Pastime theatre, Lorain, recently sold the play house to Frank Berrill, of Grafton, O. The new owner will make some improvements and endeavor to give the public the best in moving pictures.

Architect F. J. Hughes, of Dayton, received the plans from the state fire marshal Tuesday for the new Zonars moving picture house that has been filed for the state's approval.

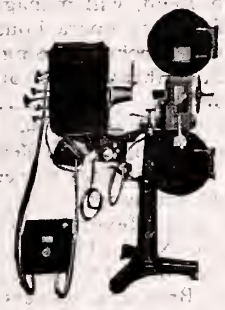
Through the W. W. Davies Company, of Cleveland, it was reported that Louis Becht, president of the Superior Amusement Company, and owner of the Mail theatre, 206 Superior avenue N. E., has taken a ten-year lease on the moving picture theatre in the Babin block now under construction on Euclid avenue in East Cleveland by Jacob Babin.

OREGON

The Globe theatre at Albany was recently damaged by fire. The cause was unknown.

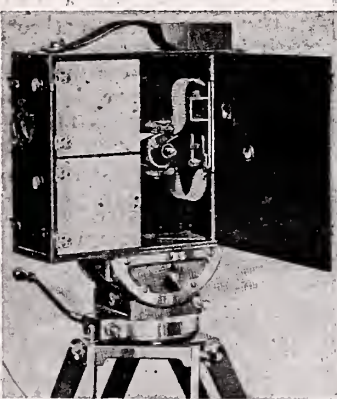
W. P. Murphy has plans for the reconstruction of the Joy theatre at North Bend, which was recently damaged by fire. The estimated cost is \$7,000.

Pendleton is to have a new picture theatre. The lower floor of the Temple building is being remodeled into a theatre. F. M. Downey and W. A. Rhodes will be the managers.



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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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A. C. Burgess sold the lease of the Star theatre at Medford to D. L. Shartes.

A \$7,500 moving picture theatre is under construction at Hood River. The building will be 50x100 feet and of reinforced concrete.

J. M. Wall will erect a photoplay theatre at Hillsboro. The site is being cleared and work on the building will start at once. The building will be constructed of hollow tile and brick. The theatre will be leased by G. C. Combs.

PENNSYLVANIA

It is rumored in Pittsburgh that a party of Eastern capitalists will soon buy a location in Fifth avenue and begin the erection of a motion picture theatre which will be the finest in the state. So far no names have been mentioned by any of the film companies or by the realty dealers in the deal, but from all accounts it is probable that the Fifth avenue theatres will have some opposition in a large way before many months have passed.

A 16 by 64 foot addition to the moving picture building at the southwest corner of Point Breeze avenue and Earp street, Philadelphia, was begun recently by F. P. Dillon, for the Remick Amusement Company, to cost \$5,700.

The Greater Victoria theatre, Harrisburg, which is a consolidation of the old Photoplay and the Victoria theatres, which stood side by side in Market street, was formally opened recently by the proprietors, Athens, and James George. The theatre now has a seating capacity of 1,800 and is the largest picture house in Harrisburg. Many thousands of dollars were expended by the management in throwing the two old theatres into one by removing the intervening wall and making other improvements.

The North Side of Pittsburgh has been given a boost in the motion picture field by the addition of a theatre of the finest type. The Atlas theatre, located at Perrysville avenue and Charles street, is one of the prettiest theatres in this section and was erected at a cost of \$45,000. The theatre has a seating capacity of 750 and is fireproof throughout.

C. F. Furguson has purchased the Anton theatre at Monongahela City from T. P. Cowan and will remodel and redecorate the house before opening it to the public. It has a seating capacity of 700.

The Rex theatre at Braddock changed hands this week. F. P. Garber, who was formerly connected with the Lyceum theatre at Meadville, is the new owner.

TENNESSEE

The Bijou theatre, Chattanooga's beautiful playhouse, has been purchased by John C. Twinam, a local real estate dealer, from Stair and Havlin, of New York, for a consideration which is understood to have been \$38,000. A movement is under way to secure the Triangle corporation's films. Howell Graham, pioneer motion picture exhibitor of this city, will manage the theatre. Four days out of the week the Triangle pictures will be shown. The other two days will be devoted to the bookings of standard theatrical attractions. Already a \$10,000 organ has been purchased for the Bijou and will be installed. The new arrangement will go into effect within the next few days.

New machines and a bigger screen have been installed at the

Idle Hour at Brownsville. The theatre has been redecorated. The price of admission for adults is ten cents and five cents for children.

WASHINGTON

R. W. Carm has bought the Arcade theatre at Walla Walla. George Retzer, Jr., was the former owner.

G. F. Nye has reopened the Grand theatre at Aberdeen.

A three thousand dollar motion picture theatre is in course of construction at Cosmopolis. Neal Cooney, manager of the Grays Harbor Commercial Company, is the owner.

The Lyric theatre, Sunnyside, was recently sold to R. Haggerson.

Stanley Jarvis has taken charge of the Bell theatre at Chehalis.

Harry Chanler has sold his interest in the Electric theatre at Hoquiam to Charles Bruce.

WISCONSIN

Plans are being prepared by Architect George Zagel, of Milwaukee, for the erection of a motion picture theatre and three-story building to be built near Muskego avenue within a short time. The building will be of brick and hollow tile, having a capacity of 800.

Figures will be taken by Architect Stanley Kadow, of Milwaukee, for the erection of the two store and theatre building, by John Kadow, at Manitowoc. The building is to cost about \$20,000.

Nine thousand dollars is to be the cost of the new theatre to be erected by M. J. Riegan on Muskego avenue and Grant street, Milwaukee. The building is to be of brick and hollow tile construction.

R. Palm is shortly to open the Odeum picture theatre, Seventh street and Tower avenue, Superior.

COLUMBIA THEATRE, WASHINGTON, D. C., NOW SUCCUMBS TO LURE OF PICTURES

THE most significant of recent events in film circles at Washington, D. C., is the taking over on October 11 of the Columbia by Marcus Loew as a permanent picture theatre. The Columbia has been offering the Paramount program since the closing of the stock company in the summer, but this was looked upon as temporary until the winter season should begin.

The Columbia theatre has played an important role in the amusement circles of the national capital. It began its career as Metzroff's Music Hall and during its life in that capacity housed many of the prominent concert artists of a quarter of a century ago.

After being converted into a playhouse it was christened the Columbia theatre. All the great actors and actresses of today as well as those of yesterday have appeared upon its stage.

The capacity of the Columbia theatre is about 1,500, which makes it the second largest picture house in Washington, the Strand exceeding it by several hundred. S. N. Meinhold, the resident manager for Mr. Loew, announces the continuance of the Paramount program with changes on Mondays and Thursdays.

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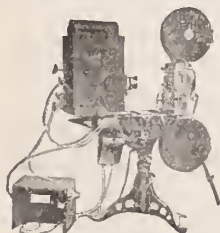
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

DIRECTOR FRANK OFFERS MUSIC FOR "JIM THE PENMAN" AND "THE EXPLORER"

CHARLES FRANK, musical director of the Park theatre, Boston, has submitted for the use of this department two programs, for "Jim the Penman," Famous Players, and "The Explorer," Lasky.

Mr. Frank is a successful director in picture music, and musical readers of the News will be interested in his method of handling a feature. All pictures are projected for Mr. Frank in advance to enable him to arrange for the music for his programs. No doubt he had good results with the music he used for these two features.

The stop cues are somewhat indefinite, but as they are personal memos, and with a sight of the picture in advance, they are sufficient for the experienced picture music director.

This department is always open for suggestions from directors like Charles Frank.

For the opening of "Jim the Penman" play "Au Revoir" waltz, by Waldteufel, until Nina Le Strang. "Chant sans Paroles," by Friml, until Inherits a fortune. "Rendez Vous," by Alleter, until Embarrassed. "Chrysalis," by Melville, until Letter. "Visions," by Tschaiowsky, until A man with talent. "Arbutus," by Davis, until Years later. "Les Sourires" waltz, by Waldteufel, until Large profits. "Carrissima," by Elgar, until Pierpont detective office.

Then play the organ as follows: "Pas des Amphores," by Cham-inade; "Au Soir," by Paderewski; "Last Dream of the Virgin," by Massenet, until 15,000 pounds. From the South Suite, No. 3, by Nicode, until Force yourself. "Chason sans Paroles," by Tschaiowsky, until Wedding gown. "Canzonetta," by Godard, until Night of the wedding. Valse "Bleue," by Margis, until Ralston and Hartfeldt alone in room. La Source Suite, No. 2, by Delibes, until Second struggle. Agitato until After the fight. "Chant de l'Automne," by Tschaiowsky, to the end of the picture.

For the opening of "The Explorer" play "Charmona" waltz, by Morse, until Brother and sister. "Roses and Memories," by Snyder, until McKenzie plans. "Serenade Nicoise," by Volpatti, until Sister in the chair. Serenade by Widor, until At the phone. "Au Matin," by Godard, until The club interior. "Soiree d'Ete" waltz, by Waldteufel, until The letter. "Es war Einmal," by Mahr, until In Africa. "Cossack Revels," by Tchakoff, until The struggle. Agitato until After the fight. "Chant de Alouette," by Tschaiowsky, until Six months later.

Then play the organ: "Pas des Echarpes, Danse Circassienne," "La Source," by Delibes; "Anitra's Dance," "Hall of the Mountain Kings," by Grieg, until Build a stockade.

Then agitato until Change of scene. Moonlight serenade, by Missud, until The War dance. "Indian War Dance," by Bellstedt, until Change of scene. "Berceuse Jocelyn," by Godard, until War dance. "Pow wow," by V. Morris, until After Green scene. "Adagio Pathetique," by Godard, until Zulus sneaking. Mysterioso until The fight. Agitato until Good news. "L'Arlesienne Suit, No. 3," by Bizet, until Explorer returns. "Whisperings of Love," by Von Blon, until McInnery and Lucy are alone. "Kammenoi Ostrow," by Rubenstein, to the end of the picture.

MUSIC CUES FOR WORLD FILM FEATURES

G. SCHIRMER, INC., music publishers, 3 East Forty-third street, New York City, has for some time been providing music for World Film features. This work is under the care of

S. M. Berg, who has had practical experience in the adapting of music to photoplay productions.

With each World Film release, there is supplied one copy of the cue sheet prepared by Mr. Berg. This work entails the viewing of the picture in the World Film projection room, the timing of the various scenes, and the determining of the sub-title or of descriptive cue by which the picture is divided into scenes, and the final adoption to each episode, cue or scene, of suitable music whereby its dramatic elements may be portrayed through the submedium of the orchestra.

These cue sheets can be obtained well ahead of the release of the picture upon application to the nearest exchange, and they are supplied to World Film exhibitors free of charge.

World Film exhibitors are also given a professional discount of twenty-five per cent., and in some instances more, on all of the music which is listed in connection with each feature, and further courtesies are extended to World Film users who desire to carry standing accounts with the Schirmer house.

Further assistance is also supplied in individual cases upon direct application to Mr. Berg at 3 East Forty-third street New York City.

STRING QUARTETTE PLAYS CLASSICAL MUSIC IN BOSTON THEATRE

KEITH'S Bijou Dream, Boston, has become distinctive among Boston film houses, in that its music is now furnished by a string quartet which plays classical music, such as the Beethoven quartets featured particularly by the famous Flonzaleys.

With the Boston Fadettes, a ladies' orchestra under Caroline B. Nichols, playing at the Boston theatre, the string quartet at the Bijou, and Creatore and his band at the National, the Keith motion picture houses in Boston are offering some of the best music to be heard while the films are being run off anywhere in the city. And this is a feature which appeals strongly to cultured Boston, making new friends for the films.

BARTOLA GRAND ORCHESTRAS IN IOWA AND ILLINOIS THEATRES

E. J. COX, the well-known vaudeville booking agent of Chicago, has organized the Metropolitan Theatre Company.

This company has leased and is operating the Family theatre, Moline, Illinois; the Illinois theatre, Rock Island, Illinois, and the Orpheum theatre, Clinton, Iowa. Bartola Grand orchestras have been purchased for all these theatres.

J. H. Goldstein opened the Shubert theatre in Kansas City, Missouri, Saturday, October 2. The music for the opening was furnished by the Bartola orchestra.

H. Greentree has just purchased a Bartola Grand for his Glory theatre in Kansas City, Missouri.

MANAGEMENT OF PALACE, CHICAGO, ADVERTISES OPENING WITH SEEBURG ORGAN

THE management of the Palace theatre, Twelfth street and Blue Island avenue, Chicago, extensively advertises its opening with a new Seeburg pipe organ orchestra.

Attractive announcements of this new instrument were sent to all their patrons.

Music Plot for Kleine-Edison Feature, "The Magic Skin"

5 Reels. Projection Time 1 hour, Ten Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

- | | | |
|------------------------------------|--|------------------------------|
| 1. Piano Solo (P. at Bedroom)..... | Imitate Screen | "The Family Solicitor." |
| 2. Desc. (Hy-Path)..... | "Rose Blushes" (M. Witmark)..... | "The Sale." |
| 3. Waltz (Leg.)..... | "Song D'Ete" (Chappell & Co.)..... | "Pauline Gaudin, etc." |
| 4. Desc. (Light Garden)..... | "Garden of Roses" (E. Ascher)..... | Pauline sits down at piano. |
| 5. Piano Solo..... | Same as 1..... | Pauline stops playing piano. |
| 6. Waltz Lento (Leg.)..... | "Saints and Sinners" (Jos. Stern)..... | Connects 1 and 2. |

PART 2.

- | | | |
|--------------------------------|----------------------------------|---|
| 7. Piano Solo..... | Same as 1..... | "The next morning. Mme. Margot, etc." (Quick) |
| 8. Desc. (Short Hy.)..... | A. B. C. Dr. Music Set 5—D4..... | Ralph stops playing piano. |
| 9. Piano Solo..... | Same as 1..... | "The Eventful Night." |
| 10. Desc. (Hy-Rom.)..... | "Dawn of Hope" (C. Fischer)..... | Ralph stops playing piano. |
| 11. Waltz Lento (Hy-Leg.)..... | "Sphinx" (Chappell & Co.)..... | Concert. |
| 12. Inter-Trot (French)..... | "A la Carte" (J. Remick)..... | "She shall have that necklace." |
| | | Connects 2 and 3. |

PART 3.

- | | | |
|--------------------------------|------------------------------------|---|
| 13. Desc. (Hy-Rom.)..... | "Wings of Love" (M. Witmark)..... | "Tired of her plaything, etc." |
| 14. Desc. (Light)..... | "Rendez Vous" (F. B. Harms)..... | "Intent on purchasing the necklace." |
| 15. Desc. (Hy-Rom. Devil)..... | "Chanson Russe" (C. Fischer)..... | Ralph sits in chair. Sleeps. |
| 16. Inter-Trot (French)..... | "La Brulante" (Ricardi & Co.)..... | "Fulfilling his contract with evil." |
| 17. Faust Sel. | C. Fischer or E. Ascher..... | Mme. Margot puts on cloak to leave dance. |
| | | Connects 3 and 4. |

PART 4.

- | | | |
|---------------------------|----------------------------------|--------------------------|
| 18. Desc. (Hy-Path.)..... | "Berceuse" fr. Jocelyn..... | Concert. |
| 19. Organ (Short)..... | Ad Lib..... | "I drink a toast, etc." |
| 20. Desc. (S-Rel.)..... | "Angel's Serenade" by Braga..... | "The following morning." |
| | | Connects 4 and 5. |

PART 5.

- | | | |
|---------------------------------|------------------------------------|--|
| 21. Waltz Lento. (Hy-Leg.)..... | (Funeral Bell Tolls) | Concert. |
| 22. Desc. (S-Rel.)..... | "Druid's Prayer" (Jos. Stern)..... | "Her name is Pauline Gaudin." |
| 23. Misterioso..... | "One Hour Beyond" (Forster)..... | Mme. Margot looking at self in mirror. |
| 24. Agitato..... | A. B. C. Dr. Music Set 1—A1..... | After Ralph enters house. |
| 25. Dr. Hy. Andte..... | A. B. C. Dr. Music Set 1—B2..... | Ralph kills man. |
| 26. Desc. (Rom. S-Rel.)..... | A. B. C. Dr. Music Set 1—C3..... | Ralph awakes. |
| | Melody of Peace (C. Fischer)..... | To end. |

Music Notes.—This picture deals with the love of an artist musician. The music must maintain a romantic appeal throughout. The dreams in reels 3, 4 and 5 are very similar to the opera "Faust." A selection from the opera is appropriate where suggested, but care must be taken that it is not played loud. When an orchestra is used the brass should be made to play very softly. Nos. 1, 5, 7 and 9 should be played by piano alone. The number played should be an imitation of a piano solo played on screen.

In No. 1 the piano solo should continue through the cut-ins very piano until stop cue. Nos. 2, 10, 13 and 18 should be slow, classy numbers, played legato. They should have a positive pathetic or romantic appeal.

No. 15 is a similar number, but should have a dramatic effect and

illustrate fear. Nos. 3, 6, 11 and 21 should be slow legato waltzes with a minor key strain prominent.

Nos. 4 and 14 should be light 4/4 numbers; must not be slow tempo. Nos. 8, 23, 24 and 25 are short melo-dramatic numbers as published by the Photo Play Music Company, 1520 Broadway, New York City.

Nos. 12 and 16 must be lively intermezzo-trots for dancing, those numbers with French swing preferred. No. 17 should be a selection from Gounod's opera "Faust."

Nos. 20, 22 and 26 should be slow numbers, with a slight suggestion of the religious in music. It must not be church hymns or chorals.

Organ can be appropriately used for Nos. 2, 10, 11, 17, 18, 19, 20, 21, 22 and 26.

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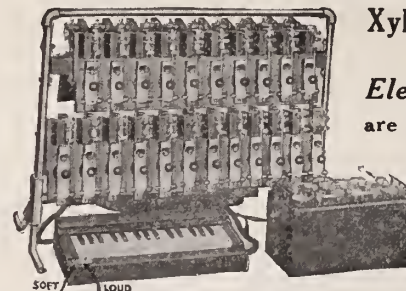
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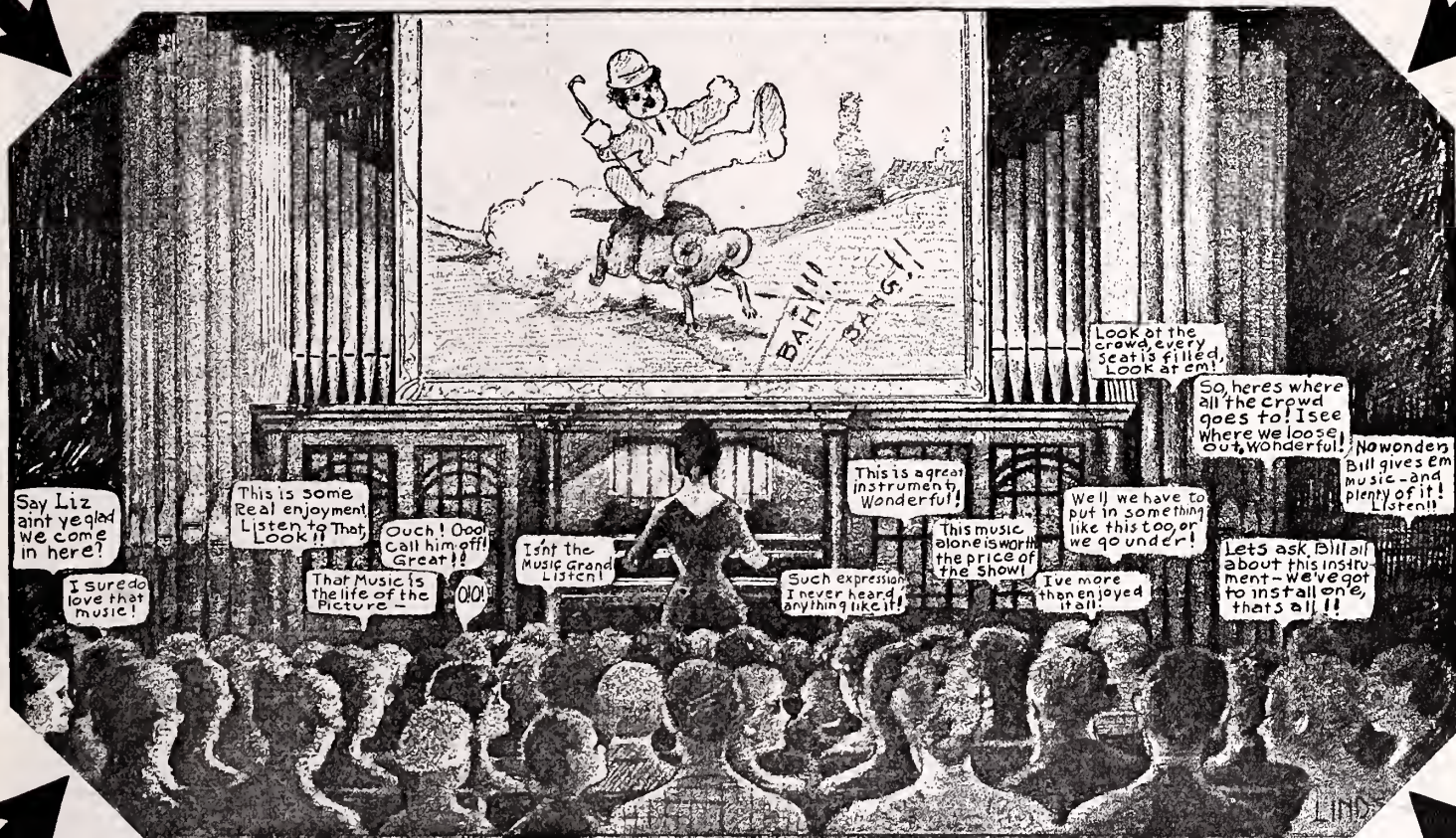
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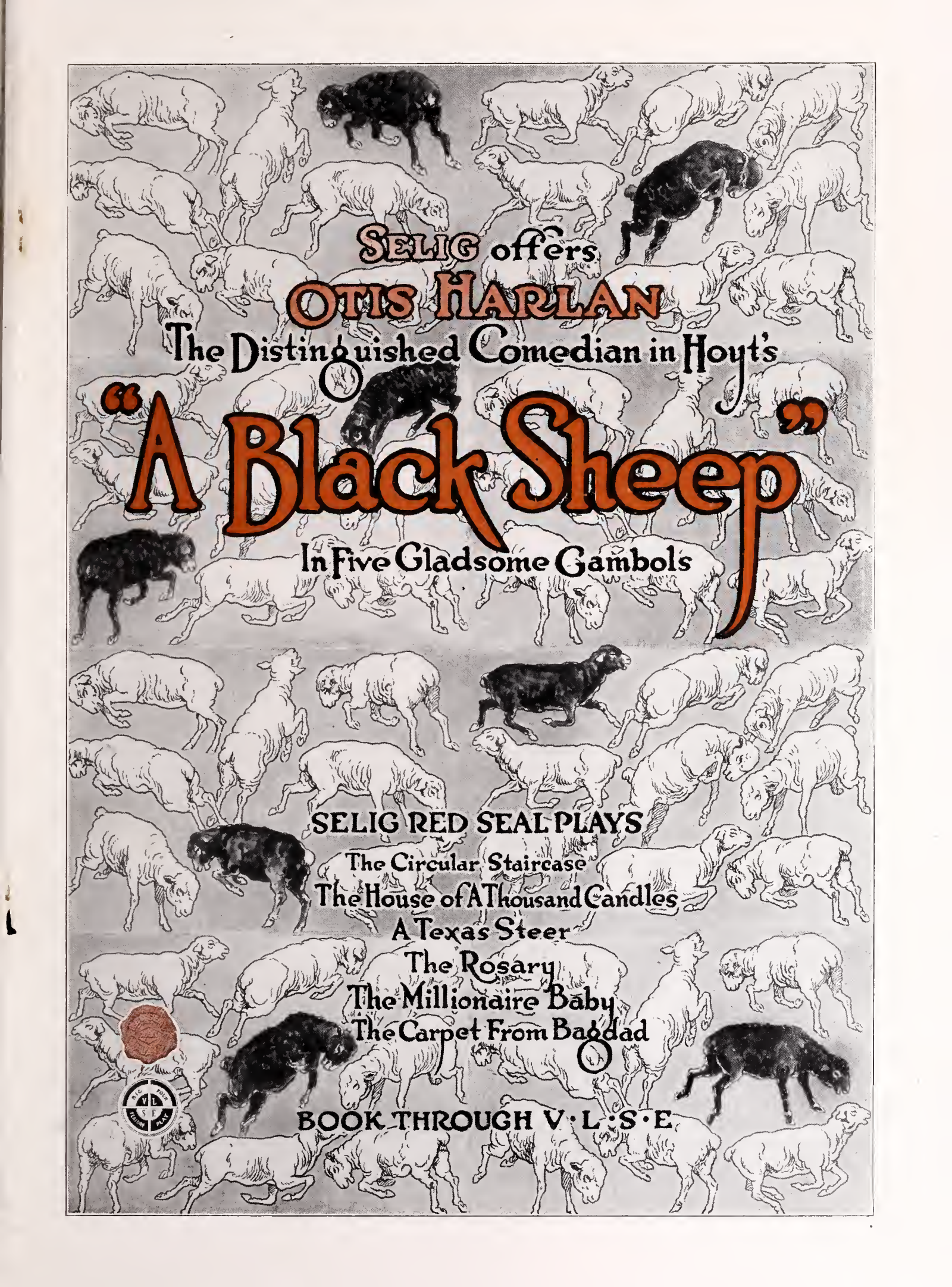


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